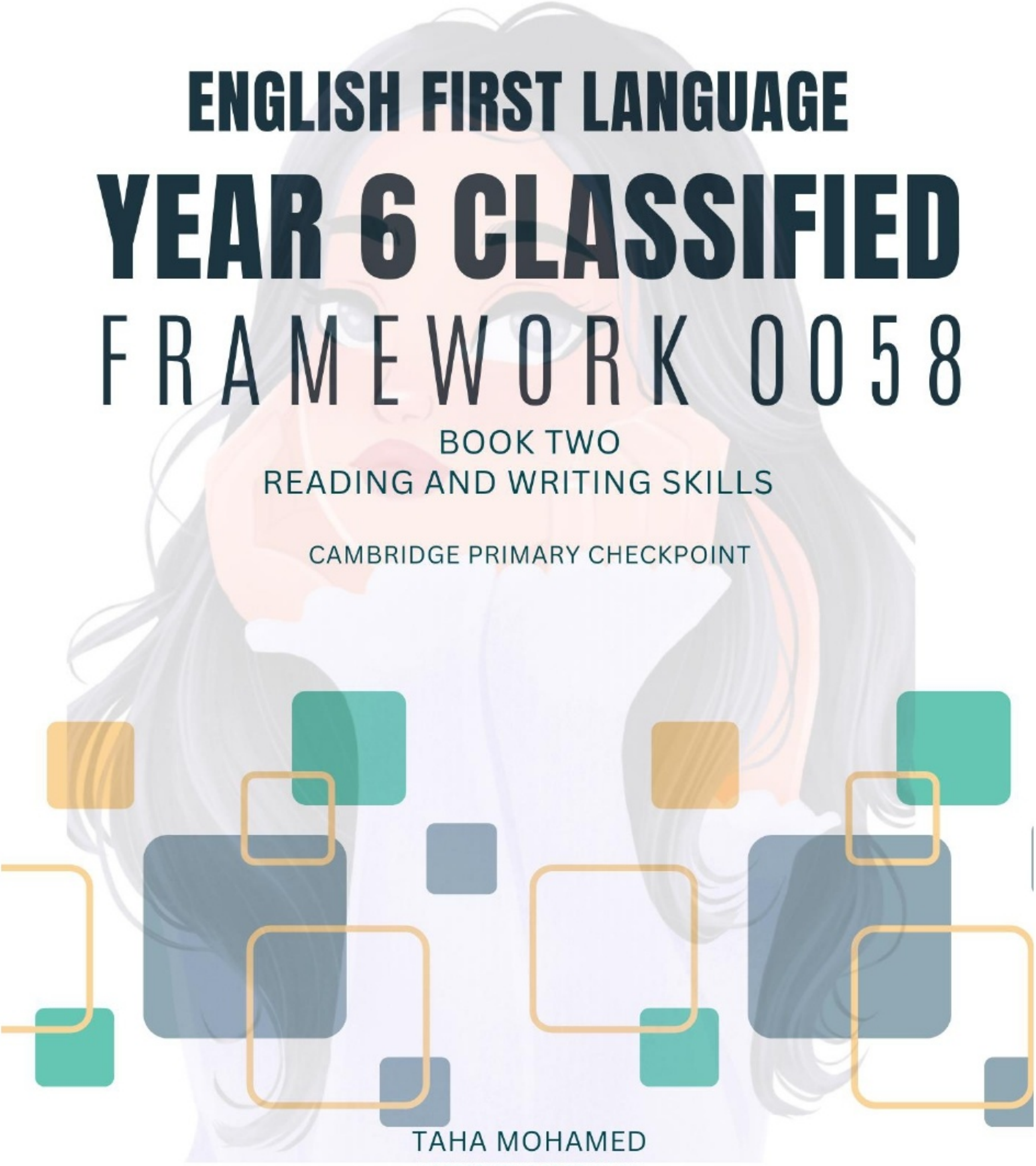
2024 | 2025

THE GATE SERIES
ENGLISH FIRST LANGUAGE

ENGLISH FIRST LANGUAGE
YEAR 6 CLASSIFIED
FRAMEWORK 0058

BOOK TWO
READING AND WRITING SKILLS

CAMBRIDGE PRIMARY CHECKPOINT



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ABOUT THE SERIES
THE GATE Year 6 Classified Series

THE GATE series is a comprehensive study guide designed specifically for year 6 students preparing for the Cambridge Checkpoint Exams. This series equips students with the necessary knowledge and skills to excel in the exams and achieve their academic goals.

Divided into four distinct books, each with a specific focus, this series covers a wide range of topics and provides ample practice opportunities for students to enhance their understanding and application of the subject matter.

Book 1: Language System and Literary Devices
Book 2: Reading and Writing Skills
Book 3: Answer Key for all practice activities and questions provided in Book 1 & 2
Book 4: Customized Cambridge Past Papers (with the mark scheme) (to be ordered separately)

Why THE GATE Series?

1_Interactive Presentations: Our series incorporates QR codes that provide access to captivating PowerPoint presentations. These presentations offer clear explanations of the topics covered, allowing learners to grasp the concepts before engaging in practice activities.

2_Updated Exam Classification: Our series stands out as the ONLY one that categorizes questions according to the New Exam, April 2023, and the New Framework. This ensures that learners are well-prepared for the latest format and content of the Cambridge Checkpoint Exams.

3_Authentic Cambridge Style Practice: All practice materials in our series are meticulously designed to mirror the style and format of the Cambridge Checkpoint Exams. By working through our materials, learners gain confidence as they become familiar with the exact appearance and structure of questions found in Cambridge Past Papers.

4_Comprehensive Online Support: To enhance the learning experience, our series is complemented by a dedicated website. This website provides access to an extensive collection of Cambridge Past Papers, revision sheets, additional resources, and study materials. Learners can utilize these materials to further consolidate their understanding and prepare effectively.

5_Supportive Social Media Community: We have established a vibrant social media community on platforms such as WhatsApp, Telegram, and Facebook. This community serves as a valuable resource during exam preparation, offering a platform for learners to seek answers to their queries. It also provides regular updates, tips, hints, and advice, creating a supportive environment for learners as they navigate through their exams.

6_Customized Cambridge Past Papers: As an additional advantage, our series is the only one that offers specially created Cambridge Past Papers exclusively for our students. These papers are tailored to provide students with valuable question tips, hints, and guidance. Moreover, they include expertly crafted writing responses that showcase the required format as expected by Cambridge examiners. This unique feature enables students to strengthen their writing skills by studying and emulating exemplary responses, ultimately leading to mastery of the writing requirements set by Cambridge.

With these unique features, our series aims to provide comprehensive support, guidance, and resources for learners preparing for the Cambridge Checkpoint Exams, empowering them to excel with confidence.

By
Taha Mohamed
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Cambridge Assessment International Education

ABOUT BOOK TWO

"Reading and Writing Skills Book" is an expertly crafted book, thoughtfully divided into two units, dedicated to sharpening reading and writing skills for Cambridge Checkpoint learners.

Within the reading unit, learners will master the art of interpreting texts, analyzing their structures, and cultivating profound appreciation while engaging in reflective practices.

In the writing segment, the book meticulously focuses on honing text organization and nurturing creativity for captivating compositions.

This indispensable resource strives to empower students with the essential tools to achieve an OUTSTANDING band in their Cambridge Checkpoint exams.

In this captivating book, readers will embark on a remarkable journey guided by **GRACE, THE GATE BEAUTY**.
As the story unfolds, **GRACE** will serve as an intrepid guide, leading the learners through a world of language exploration.

The allocation of marks to the sub strands covered in this book | April 2024 Exam

	Sub strand	Paper 1		Paper 2	
		Reading	Writing	Reading	Writing
1	Interpretation of texts	3 marks		6 marks	
2	Appreciation and reflection	4 marks		4 marks	
3	Structure of texts	6 marks	7 marks	4 marks	7 marks
4	Creation of texts		5 marks		5 marks
	Total P1 + P2	51 marks			
	Percentage %	51 % of the exam total percentage			

By mastering the sub strands covered in this book, our learners can secure an average of **50-55%** of the total exam marks. Impressive results await those who delve into these essential topics.

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BOOK TWO INDEX

PAGE#

UNIT 1 READING

LESSON 1 READING | INTERPRETAION OF TEXTS

TOPIC 1 TEXT GENRES: FEATURES AND PURPOSES 10
TOPIC 2 EXPLICIT INFORMATION 24
TOPIC 3 IMPLICIT INFORMATION AND MAKING INFERENCES 27
TOPIC 4 FACTS AND OPINIONS 32
TOPIC 5 VIEWPOINTS 34
TOPIC 6 INTERPRETAION OF TEXTS PRACTICE 36

CAMBRIDGE CHECKPOINT ZONE 50

CZ1 Unlock the power of Cambridge Checkpoint past years' questions related to Interpretation of texts. By tackling these questions, you'll sharpen your skills and achieve mastery in Interpretation of texts as they are tested in actual exams.

UNIT 1 READING

LESSON 2 READING | STRUCTURE OF TEXTS

TOPIC 1 ANALYSING THE STRUCTURE OF FICTION TEXTS 166
TOPIC 2 ANALYSING THE STRUCTURE OF NON-FICTION TEXTS 169
TOPIC 3 STRUCTURE OF TEXTS PRACTICE 174

CAMBRIDGE CHECKPOINT ZONE 180

CZ2 Unlock the power of Cambridge Checkpoint past years' questions related to structure of texts. By tackling these questions, you'll sharpen your skills and achieve mastery in structure of texts as they are tested in actual exams.

UNIT 1 READING

LESSON 3 READING | APPRECIATION AND REFLECTION

TOPIC 1 APPRECIATION AND REFLECTION 243

CAMBRIDGE CHECKPOINT ZONE 249

CZ3 Unlock the power of Cambridge Checkpoint past years' questions related to appreciation and reflection. By tackling these questions, you'll sharpen your skills and achieve mastery in appreciation and reflection as they are tested in actual exams.

PAGE#

UNIT 2 WRITING

LESSON 1 WRITING | NON-FICTION WRITING

TOPIC 1 PREPARATION FOR NON-FICTION WRITING 287
TOPIC 2 PREPARATION FOR NON-FICTION WRITING | PRACTICE 294
TOPIC 3 NON-FICTION GENRES | INFORMATIONAL WRITING 302
TOPIC 4 NON-FICTION GENRES | REPORTS 312
TOPIC 5 NON-FICTION GENRES | NEWS REPORTS 316
TOPIC 6 NON-FICTION GENRES | RECOUNT 322
TOPIC 7 NON-FICTION GENRES | REVIEW 326
TOPIC 8 NON-FICTION GENRES | BIOGRAPHIES AND AUTO BIOGRAPHIES 334
TOPIC 9 NON-FICTION GENRES | DIARY ENTERY 340
TOPIC 10 NON-FICTION GENRES | BALANCED ARGUMENTS 345
TOPIC 11 NON-FICTION GENRES | PERSUASIVE WRITING 350

CZ4 CAMBRIDGE CHECKPOINT ZONE 360

Unlock the power of Cambridge Checkpoint past years' questions related to non-fiction writing. By tackling these questions, you'll sharpen your skills and achieve mastery in non-fiction writing as tested in actual exams.

UNIT 2 WRITING

LESSON 2 WRITING | FICTION WRITING

TOPIC 1 PREPARATION FOR FICTION WRITING 367
TOPIC 2 PREPARATION FOR FICTION WRITING | PRACTICE 385
TOPIC 3 FICTION GENRES | REALISTIC FICTION 395
TOPIC 4 FICTION GENRES | ADVENTURE 399
TOPIC 5 FICTION GENRES | MYSTERY 404
TOPIC 6 FICTION GENRES | HORROR 409
TOPIC 7 FICTION GENRES | SCIENCE FICTION 413
TOPIC 8 FICTION GENRES | FANTASY 419
TOPIC 9 FICTION GENRES | FABLES 424
TOPIC 10 FICTION GENRES | MYTHS & LEGENDS 428
TOPIC 11 FICTION GENRES | VOCABULARY LIST 434
TOPIC 12 FICTION GENRES | PLAY SCRIPT 441

CZ5 CAMBRIDGE CHECKPOINT ZONE 444

Unlock the power of Cambridge Checkpoint past years' questions related to fiction writing. By tackling these questions, you'll sharpen your skills and achieve mastery in fiction writing as tested in actual exams.

ABOUT CAMBRIDGE PRIMARY CHECKPOINT EXAM (0058)

The Checkpoint English Exam assesses students in two key language areas: Reading and Writing. The exam aims to provide an internationally recognized benchmark of a student's English language abilities, helping schools and educators identify areas of strength and areas that may require further development.

The exam consists of two papers

	Content	Duration	Marks
Paper 1	Non-fiction reading and writing	60 minutes	50 marks
Paper 2	Fiction reading and writing	60 minutes	50 marks

The Cambridge Checkpoint English Exam provides valuable feedback to students, parents, and teachers, allowing them to monitor progress and identify areas for improvement. It also serves as a foundation for students who wish to pursue the Cambridge IGCSE or other Cambridge International AS & A Level qualifications in English language or literature.

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NOTES:

Dear Students, meet GRACE, THE GATE BEAUTY

Attention, esteemed YEAR 6 STUDENTS! Embark on a grand adventure with GRACE, THE GATE BEAUTY, as your guide through the captivating realms of reading and writing.

GRACE will grant you the power of literary analysis, unlocking texts' secrets, and discerning their structures and messages. Reflect upon your knowledge and apply it to diverse literary treasures.

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GRACE believes in your potential. Unleash your creativity, and discover the magic of self-expression.

Gather 'round, brave learners, and join this journey of joy and discovery. Be the heroes of your learning saga.

Take the first step now. Join GRACE, THE GATE BEAUTY, and fellow adventurers as we journey towards greatness. Together, we shall achieve the extraordinary!

UNIT 1 | READING

LESSON 1 | INTERPRETATION OF TEXTS (OBJECTIVES)

READING
*6Ri.01 Understand the difference between fiction and non-fiction texts and locate books by classification.
*6Ri.02 Read and explore a range of fiction genres, poems and playscripts, including identifying the contribution of any visual elements or multimedia.
*6Ri.03 Identify, discuss and compare different fiction genres and their typical characteristics.
*6Ri.04 Read and explore a range of non-fiction text types.
6Ri.05 Identify, discuss and compare the purposes and features of different non-fiction text types, including balanced written arguments.
*6Ri.06 Explore explicit meanings in a range of texts.
6Ri.07 Summarise explicit meanings drawn from more than one point in a text.
*6Ri.08 Explore implicit meanings in a range of texts.
6Ri.09 Use evidence from more than one point in a story to support predictions about what might happen later in the story.
6Ri.10 Make a range of plausible inferences from texts.
6Ri.11 Comment on how a writer influences the reaction of readers, including how they present characters and settings, and evoke particular moods (e.g. suspense, anger, excitement).
*6Ri.12 Distinguish between fact and opinion in a range of texts.
6Ri.13 Locate and use relevant information from one or more points in a text, or from different texts, confidently and efficiently.
*6Ri.14 Support answers to questions with reference to, or quotations from, one or more points in a text.
6Ri.15 Recognise explicit and implicit ways in which the theme of a text is conveyed.
6Ri.16 Comment on how different viewpoints are expressed in fiction and non-fiction texts.
6Ri.17 Distinguish between texts with a writer's voice and texts with a narrator's voice.

LESSON 1 CONTENTS

UNIT 1	READING	
LESSON 1	READING | INTERPRETAION OF TEXTS	
	TOPIC 1	TEXT GENRES: FEATURES AND PURPOSES
	TOPIC 2	EXPLICIT INFORMATION
	TOPIC 3	IMPLICIT INFORMATION AND MAKING INFERENCES
	TOPIC 4	FACTS AND OPINIONS
	TOPIC 5	VIEWPOINTS
	TOPIC 6	INTERPRETAION OF TEXTS PRACTICE
	CAMBRIDGE CHECKPOINT ZONE	
	C Z 1	Unlock the power of Cambridge Checkpoint past years' questions related to Interpretation of texts. By tackling these questions, you'll sharpen your skills and achieve mastery in Interpretation of texts as they are tested in actual exams.

LESSON 1 | INTERPRETATION OF TEXTS

What is Interpretation of texts?

Text interpretation is a fundamental skill that enables us to understand and extract meaning from various forms of written communication whether these forms were non-fictional or fictional.

Interpreting texts requires closely examining them, analyzing their content, and drawing inferences and conclusions based on the information presented. In this process, we go deeper into the author's intentions, the underlying themes, and the broader implications conveyed within the written words.

So, what type of information and questions we can consider related to texts interpretation?

The following are some examples of the information connected to interpretation of texts:

1- Text Genres and Features: Understanding the genre of non-fiction and fiction texts and being aware of the features of each genre are very essential in text interpretation.

2- Explicit Information: Text interpretation involves exploring explicit meanings within a given text. Explicit meanings are readily apparent and stated directly.

3- Implicit Meaning and Making Inferences: This refers to understanding the deeper or hidden meanings that may not be directly stated in a text and to draw logical conclusions based on the information provided. In other words, it involves reading between the lines and using clues from the text to make guesses or predictions about elements that are not directly stated by the author. This point also includes the concept of supporting what you inferred with a quotation or evidence or to be given a claim (an inference / a piece of information) and you are the one to prove its validity by using evidence.

4- Fact and Opinion: This involves distinguishing between facts and opinions in a text. Facts are verifiable and objective statements, while opinions are subjective and based on personal beliefs or perspectives.

5- Viewpoints: This includes recognising the different viewpoints expressed in a text plus being able to explain how you reached this recognition. Viewpoints represent the diverse perspectives presented by the author or characters.

LESSON 1 | INTERPRETATION OF TEXTS

TOPIC 1 | TEXT GENRES: FEATURES AND PURPOSES

In this topic, we will explore the unique characteristics of various fiction and non-fiction genres to effectively identify the genre of a given text and discern its specific features.

What types of questions can be expected in the exam regarding this topic?

While the exact format of questions may vary, some commonly encountered ones include:

- Give one feature of … (specific genre like biography, recount, fable…) used in the Text.
- What genre is Text …? OR What genre is the text? Explain how you know.
- What kind of book would you find Text … in?
- Complete the chart below to show the language features of … (specific genre)
- Identify the features of (specific genre) present in Text … .
- Text … is a … (specific genre) from… . One feature of (specific genre) is a … (specific feature). Give two more features of (specific genre) used in Text ….
- Text A and Text B are different genres, but their purpose is the same. What is the purpose of both Text A and Text B?
- This text has features from two genres of writing. What are the two genres?
- Text … is (specific genre). Which of the following is a typical language feature of a (the specific genre)? Tick one / two box(es).
- The text is an extract from … . From the evidence in this extract, which genre do you think the story is?
- Complete the table below so that the features of (specific genre) text are matched with an example from Text … .
- Text … is from a / from (specific genre). What is the purpose of (specific genre)?
- Which text features are used in the text?
- The text is an example of (specific genre). Explain how you know it is (the specific genre). Give two reasons.

Non-Fiction Genres

In this part, we will go through the unique features of the most common non-fiction genres and the purpose(s) of each genre:

1- Balanced Argument Texts

Definition:

A form of writing in which two or more points of view are presented equally.

Features:

- Unbiased headline
- Presents different viewpoints on a topic equally without being biased.
- Uses general names / groups (Teenagers, Scientists…)
- Impersonal voice (using Third person).
- Using present tenses.
- Uses formal language.
- Uses discussion connectives (in addition, on the other hand, another side of the argument…).
- Uses evidence (examples, statistics, …) to support each viewpoint.

Purpose:

- To provide a comprehensive analysis of a subject.
- To present different perspectives on an issue.
- To weigh the pros and cons of opposing viewpoints.
- To offer a balanced perspective without bias.

2- Persuasive Texts

Definition:

A form of written texts where the author aims to convince the reader to adopt their point of view, take a specific action, or support a particular cause.

Features:

- A catchy headline
- Clear and compelling introduction that states clearly the side of the argument the writer adopts.
- Personal voice (including using FIRST person, personal experiences, anecdotes…etc.).
- Using present tenses.
- Uses informal language.
- Uses discussion connectives mainly to add to the evidence provided or to show the demerits of the other point of view.
- Uses evidence (examples, statistics, …) to support the writer’s viewpoint.
- Directly addressing the reader using rhetorical devices and other informal language techniques.
- Uses persuasive techniques.
- Uses counterarguments that may appear in one paragraph when the writer mentions the other viewpoints and tries to prove their invalidity by providing evidence.
- Includes a call to action: Persuasive texts often include a call to action, encouraging the reader to take a specific step or adopt the author's viewpoint.
- Consideration of Audience: Effective persuasive writing considers the audience's interests, concerns, and perspectives to tailor the argument accordingly and succeed at persuading them.

Notice that this type of texts can appear in letters, emails, leaflets, advertisements, speeches, donation campaigns…etc.

Purpose:

- To convince the reader to adopt the author's point of view.
- To inspire the reader to take specific action.
- To create a strong emotional response in the audience.
- To influence and change the reader's opinions or behaviour.

3- Journalistic Texts (News reports / articles)

Definition:

A form of written text that aims at informing the public about the current events, news, and issues. Journalistic texts can appear in different forms like news reports, news articles, magazine articles, etc.

Features:

- A catchy headline, mainly short and bold.
- The introduction summarises the topic answering the 5 Ws.
- Follows the inverted pyramid structure in presenting the information: from the most important to the least important.
- Written in chronological order.
- The conclusion gives an idea about what is expected to happen without showing any recommendation ore preferences.
- Impersonal voice (Using third person).
- Uses formal language.
- Uses passive voice.
- Uses reported speech and direct quotations from eyewitnesses / experts…etc.
- Uses engaging writing style.

Purpose:

- To inform the public about recent events and news.
- To provide accurate and timely information to readers.

4- Non-chronological Reports

Definition:

A type of written texts that presents factual information on a particular topic in a structured and organized manner, without following a chronological order.

Features:

- Headline
- The text is organized into sections with subheadings (usually bold).
- May use bullet points as a tool of organisation and to make the information easy to access.
- Presents information in a non-linear manner (Without chronological order).
- Uses factual information and data.
- Uses technical language.
- Impersonal voice (Using Third person).
- Uses formal language.
- Uses passive voice.
- May include illustrations, diagrams, or graphs
- Uses complex sentences usually including relative clauses to add extra information / details.

Purpose:

- To inform and educate the reader about a topic.
- To present information in a structured and organized way.
- To highlight important facts and data related to the subject.

5- Biographies and Autobiographies

Definition:

They are types of written texts that present factual information about a famous person's real life. It can be written after this person's death or during his life.

Biographies and autobiographies share a wide range of similarities and some minor differences:

Features	Biographies	Autobiographies
Different Features	Written in the third person	Written in the first person
	Written by a person about a famous person's real life.	Written by the famous person himself about his own life.
	Objective	Subjective
Common Features	• Contain facts about a person's real life (Where he was born, his education, his family…etc). • Written in chronological order. • Mostly uses past tenses • Contains important dates, ages and significant incidents. • Uses formal language • Contains quotations said by the person himself or by others about them. • Marks the remarkable achievements of the person the biography / autobiography is about. • Uses time connectives	

Purpose:

- To inform readers about someone's life and accomplishments.
- To inspire and connect with readers through personal narratives.
- To offer insights into the subject's personality and experiences.

6- Reviews

Definition:

A review is a specific type of literary or journalistic piece that critically evaluates and assesses a particular work, product, performance, or event.

Features:

- Written in the first person.
- Uses present tenses.
- Evaluates a product, book, movie, etc.
- Includes a summary of the work being reviewed.
- Offers opinions and critiques.
- May include a recommendation for the target audience.
- Follows a clear structure that includes an introduction, a brief overview of the subject, detailed analysis, and a conclusion that summarizes the main points and the reviewer's overall verdict.
- Uses simple vocabulary to be easy to understand for all people.
- Has specific target audience in mind, such as potential consumers, fans of a particular genre, or enthusiasts of a specific field.

Purpose:

- To inform potential consumers about a product or work's quality.
- To help readers make informed decisions about what to read, watch, or buy.
- To express the reviewer's subjective opinions and assessments.
- To provide insights into the strengths and weaknesses of the work being reviewed.

Fiction Genres

Fiction texts represent texts that contain made up stories. There are various genres of fiction, each offering unique adventures and emotions. Identifying the genre of a fiction text involves recognisin the setting, the tone, the characteristics of the characters, and the central theme of the text.

It is important to be aware that many fictional texts include the features of more than one genre; the text can be realistic horror for example, comedy science fiction, thriller fantasy…etc.

Let's have a closer look on the features of the common fiction genres:

1- Fantasy

Definition:

Fantasy genre involves imaginative and magical elements set in fictional worlds or alternate realities. The characters have supernatural / magical powers.

Features:

- Magical creatures and beings (e.g., dragons, wizards, elves).
- The characters have supernatural or magical powers.
- Enchanted settings and realms.
- Epic quests and heroic journeys.
- Battles of good versus evil led by the protagonist.
- Prophecies and destiny.

Notable Examples: "Harry Potter" series by J.K. Rowling, "The Chronicles of Narnia" by C.S. Lewis.

2- Science Fiction

Definition:

Science fiction explores futuristic technology, scientific concepts, and the impact of imagined advancements on society.

Features:

- Space exploration and interstellar travel.
- Futuristic gadgets and inventions.
- Extraterrestrial life and alien civilizations.
- Time travel and parallel universes.
- Speculative scientific theories.

Notable Examples: "A Wrinkle in Time" by Madeleine L'Engle, "Ender's Game" by Orson Scott Card.

3- Realistic Fiction

Definition:

Realistic fiction depicts everyday life and relatable situations without fantastical or supernatural elements.

Features:

- Believable and relatable characters.
- Contemporary settings and scenarios.
- Themes of friendship, family, and self-discovery.
- Addressing real-life challenges and conflicts.
- Emotional and thought-provoking narratives.

Notable Examples: Wonder" by R.J. Palacio

4- Mystery

Definition:

Mystery genre involves solving a puzzling crime or unexplained event, often with a focus on suspense and investigation.

Features:

- A mysterious incident that needs investigation
- Suspense and unexpected incidents
- Clever detectives and investigators.
- Clues and red herrings (false clues).
- Hidden motives and suspects.
- Unraveling the mystery through deduction.
- Climactic reveal or plot twist.

Example Novel: "The Westing Game" by Ellen Raskin

5- Adventure

Definition:

Adventure genre features thrilling journeys and daring exploits of courageous protagonists.

Features:

- Heroic and adventurous main characters.
- Exploration of unknown territories.
- Risky challenges and obstacles.
- Quests to find treasure or fulfill a mission.
- Overcoming hardships and personal benefits (theme of sacrifice).

Notable Examples: "The Hobbit" by J.R.R. Tolkien

6- Horror

Definition:

Horror genre elicits fear and suspense through terrifying elements. The main goal of horror is to evoke fear, terror, and dread in the audience and to leave a lasting psychological impact, often relying on shocking or terrifying imagery.

Features:

- paranormal elements, such as ghosts, monsters, demons, or other evil entities.
- Dark and chilling atmosphere like haunted houses and eerie settings.
- Suspenseful and tense mood.
- Themes of fear, dread, and the unknown.
- Thrilling and adrenaline-pumping experiences.

Example Novel: "Goosebumps: Welcome to Dead House" by R.L. Stine

7- Thriller

Definition:

Thriller fiction is a genre of storytelling that aims to generate excitement, suspense, and anticipation in the audience. These stories often involve high-stakes situations, dangerous conflicts, and unexpected twists, keeping readers on the edge of their seats as they eagerly follow the protagonists' quest to overcome challenges and adversaries.

Features:

- Intense conflicts and challenges that require the protagonists to face powerful adversaries or dangerous circumstances.
- Fast-paced plot in which the incidents move quickly, maintaining a sense of urgency and building tension as the story unfolds.
- Mystery and suspense are present leaving readers curious and engaged.
- surprising plot twists are frequently included leading to the change of the direction of the narrative and keeping readers guessing.
- Emotional rollercoaster as thrillers evoke a wide range of emotions, from excitement and anticipation to fear and anxiety, creating a gripping reading experience.

Notable Examples: The Secret of the Old Clock" by Carolyn Keene

7- Folktales and Fairy Tales

Definition:

Folktales and fairy tales are traditional stories passed down through generations, often featuring magical or moral elements.

Features:

- Magical beings and talking animals.
- Moral lessons or teachings.
- Simple, straightforward storytelling.
- Often begins with "Once upon a time" or similar phrases.
- Often lacks specific time or place settings.

Example Novel: "Cinderella" (Fairy Tale)

8- Fables

Definition:

Fables are **short moral** tales often featuring talking animals or mythical creatures.

Features:

- set in a time when the world is new/just beginning
- Indistinct place
- Indistinct time
- characters playing tricks
- Animal characters are given human qualities (talking animals)
- Moral lessons and teachings.
- (small) brave characters
- The small versus mighty theme
- Good triumphing over evil / punishment for bad behaviour / good behaviour rewarded
- Simple and concise narratives.
- Conveying universal truths through storytelling.
- Often ending with a straightforward moral statement.
- Usually, the characters are not given names but rather named with their traits (The Selfish Giant, The Ant and the Grasshopper, The Lying Boy…)

Notable Examples: "Aesop's Fables" by Aesop

9-Mythology and Legends (Myth)

Example Novel: "Percy Jackson & The Olympians: The Lightning Thief" by Rick Riordan

Definition:

Mythology and legends are ancient stories of gods, heroes, and supernatural beings, explaining cultural beliefs and origins.

Features:

- Gods, goddesses, and mythical creatures.
- Epic heroics and mythical quests.
- Explaining natural phenomena and origins.
- Passed down through generations orally or in written form.
- Influencing cultural beliefs and traditions.

Example Novel: "Percy Jackson & The Olympians: The Lightning Thief" by Rick Riordan

10- Humour and Comedy

Definition:

Humor and comedy genres aim to entertain and amuse readers through wit, jokes, and funny situations.

Features:

- Amusing and quirky characters.
- Playful use of language and wordplay.
- Situational humor and comedic misunderstandings.
- Lighthearted and laugh-inducing storytelling.
- Emphasizing the joy of laughter.

Notable Examples: "Diary of a Wimpy Kid" by Jeff Kinney

LESSON 1 | INTERPRETATION OF TEXTS

TOPIC 2 | EXPLICIT INFORMATION

Texts interpretation requires being able to explore explicit meanings in a range of texts.

Explicit information in a text refers to the facts, details, or statements that are directly stated or clearly expressed by the author. This information is readily available and does not require any inference or interpretation on the reader's part. It is the information that is presented plainly and unambiguously, making it easy to identify and understand.

Explicit information forms the foundation of comprehension and is step one that paves the way to more complex conclusions or making inferences in a text.

What is the format of the questions that target explicit information?

Specifying a format is not a valid thing regarding this topic. Because it mainly depends on how the information is presented; the same question format can be targeting explicit information OR implicit one depending on how the information is presented.
But generally, questions that target explicit information usually deal with concrete facts and straightforward details about names, numbers, stated reasons, direct and apparent consequences, clear decisions…etc.

Some examples of excerpt with explicit information and the commonly encountered questions targeting it:

Excerpt 1: "In 1492, Christopher Columbus set sail from Spain with three ships – the Santa Maria, the Pinta, and the Niña."

Question: Where did Christopher Columbus expedition start from?

Answer: Spain

In this question, the information is stated directly using the verb 'set sail' and the preposition 'from' to indicate the starting point.

Excerpt 2: "The plane was on the verge of landing, and with each descent towards the ground, Liza's heartbeats quickened. As the wheels of the aircraft slowed down, her heart pounded with increasing intensity. Suddenly, through the mist, the city of her dreams emerged - Paris."

Question: What was the destination of the plane?

Answer: Paris

Though delayed till the end, the answer is stated clearly and doesn't require any analysis or reading between the lines.

Excerpt 3: “The recovery process following the devastating earthquake was a difficult task. It demanded four years of non-stop labour and unceasing construction efforts to restore the city's former beauty, which had been buried under the debris.”

Question: How long did it take to rebuild the city?

Answer: Four years

The question targets the duration of rebuilding the city. The information is stated directly and words like ‘construction’ and ‘restore’ are the key words to solve the question.

Excerpt 4: “On a warm summer day, the luxurious cruise ship 'Ocean Serenity' embarked on its first journey, cruising along the charming Mediterranean coast. The ship boasted a crew of 800 skilled professionals and had a total capacity of 2000 passengers. Among the passengers were families seeking a relaxing vacation, adventure enthusiasts, renowned chefs attending a cooking event, and a group of settlers looking to establish a new life in a distant paradise.”

Question: Which group of passengers would have bought one-way tickets?

Answer: A group of settlers looking to establish a new life in a distant paradise.

The answer of this question is clearly stated by mentioning that there was a group of ‘settlers’ and that their plan was to ‘establish a new life’ which means they won’t return; thus, they booked ‘one-way tickets’.

Excerpt 5: “In the heart of the ancient forest, as the sun dipped below the horizon, Emma stumbled upon a hidden path decorated with flickering fireflies. To her amazement, a young boy with a worn-out book in his hands stood amidst the gentle glow of the fireflies. He looked up at Emma with surprise, and she smiled warmly at him, "You dropped your journal back there on the trail. I found it while following the fireflies. Is this yours?"

Question: Where did Emma find the young boy's journal, and how did she come across it?

Answer: Emma found the young boy's journal on the trail, and she came across it while following the fireflies in the hidden path that was decorated with flickering lights.

Emma’s direct quotation is the part that contains the answer of the question. Mentioning the ‘journal’, that it was on the ‘trail’ (place suiting the question word ‘where’), the verb ‘found’ and the conjunction ‘while’ are the key words that indicate this is the target answer of the question.

Excerpt 6: “Yesterday, I had the opportunity to explore the historic district of Edinburgh, known as the Royal Mile, and it was truly awe-inspiring! My journey began with a guide named Sarah, who left me thoroughly impressed with her exceptional knowledge of the city's rich history and captivating anecdotes. Her passion for the area's heritage and her ability to convey the facts in an engaging manner were truly remarkable.”

Question: Why was the narrator impressed by Sarah, the guide?

Answer: The narrator was impressed by Sarah, the guide, because of her exceptional knowledge of the city's rich history and captivating anecdotes. Her passion for the area's heritage and her ability to convey the facts in an engaging manner left a lasting impression on the narrator during their exploration of the Royal Mile.

This question targets the reasons behind a consequence, which is being ‘impressed’. The key word to answer this question is already stated in both the question and the excerpt — ‘impressed’.

Excerpt 7: ‘It was a decade-long journey of extensive research and thorough examination, spanning from 2013 until the last month of the previous year, which resulted in the long-awaited release of the new vaccine.”

Question: When was the vaccine brought to life?

Answer: The last month of the previous year.

This question targets a specific time and the answer is stated clearly and the keywords are ‘release’ and ‘until’.

Excerpt 8: "Adam was not the sole observer of the crime; fortunately, there was another witness present whose eyes were fixated on the dreadful scene, recording every detail. John was silently by his side, and his presence served as undeniable evidence supporting the credibility of Adam's account."

Question: Who was Adam’s companion?

Answer: John

This question targets a name. A phrase like ‘by his side’ serves as the key word to help solving the question.

In summary, explicit information commonly answers the questions with ‘what is the name of…, who, when, where, how long, how often, why…etc.”

However, remember that it is always about how the information is presented in the text and not about the information itself.

LESSON 1 | INTERPRETATION OF TEXTS

TOPIC 3 | IMPLICIT INFORMATION AND MAKING INFERENCES

When we engage with a text, whether it's a captivating fiction story, a poem, or an informative non-fiction article, we not only encounter the explicit information presented on the surface but also delve into the underlying layers of implied messages and themes. These implicit meanings, not directly stated by the author, enrich the reading experience by adding depth and complexity to the text.

Implicit information, also known as implicit meaning, involves the subtle messages, emotions, themes, or concepts that the writer conveys through various literary techniques, such as imagery, symbolism, and figurative language. Unlike explicit information that is stated directly, implicit meanings require readers to infer and decipher the hidden layers of the text, making reading a more rewarding and intellectually stimulating process.

Making inferences, on the other hand, relies on the deep analysis of each line of the text, cleverly tracing context clues, and weaving together the threads scattered throughout the sentences. It requires using our background knowledge, critical thinking skills, and textual evidence to arrive at a logical conclusion about the author's intended meaning.

When we make inferences, we often rely on specific supporting details, quotations, or evidence from the text that serve as clues guiding us to our interpretations. These pieces of evidence act as anchors for our inferences, substantiating our understanding of the text and reinforcing our analytical insights.

Again, deciding whether the question targets explicit information or implicit one and requires making inference depends on how the information is presented in the text.

The following are some examples of the questions that focus on making inferences and target the implicit meaning:

Excerpt 1: "Being an astronaut might sound like a straightforward job of flying in space, but the reality is far from simple. The journey to space involves overcoming various challenges, one of which is defining the precise point where Earth's atmosphere transitions into the vastness of space."

Question: The writer suggests that the astronaut's job is not an easy one. Give a quotation that shows this.

Answer: "but the reality is far from simple".

In this question, a claim is given 'an astronaut's job is not easy' and a supporting quotation is required. The quotation provided in the answer suggests that what thought about the astronaut's job (mentioned in the first part of the sentence) is not real which means that we need to go to the first part of the sentence to find the clue. The first part of the sentence sets up the expectation of the job being 'straightforward', while the second part challenges that perception, indicating the complexities and challenges involved in being an astronaut.

Excerpt 2: “As the renowned scientist, Dr. Carter, stepped onto the research vessel's deck, a gleam of excitement sparkled in his eyes. Dr. Carter carried an unexpected surprise. He produced a sketchbook and charcoal pencils, and to everyone's amazement, he began capturing the breathtaking sight of the Aurora Borealis dancing across the night sky.”

Question: What do we learn about Dr. Carter’s character?

Answer: He was unpredictable / he had an artistic part in his character besides the scientific one.

This question targets a piece of information that is not mentioned directly in the excerpt. Nothing about Dr. Crater’s character is mentioned; however, we came to the conclusion about his character through an ‘unexpected’ action that he did: ‘Capturing the sight of the Aurora Borealis’, though he was in the middle of a scientific expedition / research.

Excerpt 3: “With a mischievous glint in his eyes, Max jumped to his feet, and Ellie, his younger sister, leaped into his arms, wrapping him in a tight hug that left him momentarily breathless.

"Rascal!" Max playfully teased, hugging Ellie back with a grin.

Their mother, Mrs. Anderson, entered the room, witnessing the heartwarming scene with a smile. "I only got your message three days ago," she said to Max, "or I would have tried to stop you-."

Mrs. Anderson smiled affectionately addressing Max, "We have a lot to speak about— I guess.”

As Ellie clung to her older brother, Mrs. Anderson, with a loving expression, told Ellie to go to her room.

Question: Why does mum tell Ellie to go to her room? Tick one box.

She knew it was Ellie’s bed time and she wanted her to rest. ☐

She wanted to talk to her son without Ellie around. ☐

She thought Ellie was annoying her brother. ☐

She was disturbed by the noise Ellie was causing. ☐

Answer: She wanted to talk to her son without Ellie around.

The answer provided is not explicitly illustrated in the excerpt. In order to reach the answer, we have to search for a ‘clue’. This clue can be a word, phrase, a quotation, a voice tone or even a look. In our case, the clue was the mother’s words to her son: We have a lot to speak about— I guess.”

Excerpt 4:

“The food is about to be served, Lily. Just few more minutes of waiting. It really deserves it, so be patient.”

Mum’s words didn’t put the boredom aside; I was terribly bored with waiting for our order to be served. Nothing broke this boredom except the entrance of an elegant lady — an elegance that urges you to stare. I forgot about my hunger, my boredom, and even about my parents’ discussion about the school I am going to move to. Unintentionally, I kept spotting the trendy, yet classic dress she was wearing, the heels that matched the dress perfectly, the pearl earrings surrounded by tiny sparkling diamonds that mirrored the large diamond stone on her ring.

Lost in admiration, I was abruptly brought back to reality by my mom's nudge and scolding words, 'How many times have I told you not to stare at people, Lily?

Question: Give a quote that shows that the mother is tired of Lily’s behaviour.

Answer: “How many times have I told you not to stare at people, Lily?”

In this question, a claim is provided (an inference is already made) “the mother is tired of Lily’s behaviour’ and a quotation is required to prove the credibility of this claim. The phrase ‘How many times…” is the clue that shows that Lily’s behaviour is repeatable and that she has been scolded for it many times before.

Excerpt 5:

Mom! Dad! This can't be happening!" I shouted in a mix of disbelief and concern. As I sprang out of bed, my heart pounded with a blend of excitement and worry. I dashed up the stairs, taking two steps at a time, eager to unravel the mystery behind this unexpected situation.

Arriving on the landing, my eyes caught sight of a peculiar scene at the entrance to my older brother's room. A vibrant "CAUTION: NO ENTRY" sign adorned the door, and underneath it, Jason, my brother, had scribbled, "DO NOT DISTURB—SECRET SCIENTIFIC EXPERIMENT IN PROGRESS."

The sign was meant for me.

Usually, I'd never dare to enter Jason's room uninvited, especially when he was deeply engrossed in his scientific pursuits. But today was different—it was my birthday.

Question 1: What do we learn / infer about the relationship between the narrator and her brother? Give two ideas.

Answer 1:

- They were not very close / don't get on.
- Emma interrupts Jason's private time / experiments' time.
- Emma causes annoyance to Jason / Emma causes Jason's fear that she might spoil his experiments.

In this question, the answer is concluded upon the clue of the 'sign' on the door and Emma's words that she is the one meant by these words.

Question 2: What does the last sentence tell us Emma is considering doing?

Answer 2: She is intending to enter Jason's room.

In this question, the answer is a prediction about what might happen and the answer is inferred using the clue 'But today is different…' as it highlights that a contradictory action will be taken; an action that contradicts with what is normal 'I'd never dare to enter Jason's room uninvited.'

Excerpt 6: " In a small town, nestled among rolling hills and winding rivers, three friends were making their way to the train station. Michael, Sarah, and Emma, all in their early teens, carried little more than a few belongings in their old suitcases and a sense of apprehension in their hearts.

Sarah's long hair was slightly disheveled, and her favourite scarf was wrapped around her neck but without the bow she used to make. Michael's sneakers were untied, and his shirt was peeking out from his half-closed suitcase. Emma clutched a worn teddy bear close to her chest, as if seeking comfort in the familiar plush toy during this uncertain journey."

"Question: Explain how these teens left home? Support your answer with two pieces of evidence.

Answer: They left home hurriedly / suddenly / without previous preparation.

Evidence 1: Sarah's scarf was wrapped around her neck but she didn't make the 'bow' she used to.
Evidence 2: 'Michael's sneakers were untied'.
Evidence 3: Michael's suitcase was not fully closed.
Evidence: Michael's clothes were put hurriedly and untidily in the suitcase so that 'his shirt' was coming out of it.

In this question, an inference about how they left the house was made based on supporting details that were provided as evidence.

In summary, questions which require making inferences and understanding implied information usually follow formats of these types:

- What does this sentence tell us…
- How do we know that…
- What does … (situation / action) tell us about / show us …
- Give one sentence which tells us that …
- Give a quote which tells us that…
- A quotation is provided followed by a question like ‘What does this tell us about …
- A claim is provided like ‘Adam describes the man as neat.” Give two examples / two pieces of evidence that tell us this / to support this idea.
- What does this behaviour suggest about the character of…
- What do we learn / infer about…
- Look at this sentence: “…” This suggests that …. Give another sentence from the text which tells us…

These are just example question formats, but keep in mind that question styles vary and the intended information type depends on how it is presented within the context.

LESSON 1 | INTERPRETATION OF TEXTS

TOPIC 4 | FACTS AND OPINIONS

Differentiating between facts and opinions when interpreting texts is an essential skill that leads to a clear understanding of the text. Understanding the difference between the two is essential for effective communication, critical thinking, and making informed decisions.

Defining Facts and Opinions:

Fact: A fact is an objective statement that can be proven or verified using evidence and is universally accepted as true.

Example:
-Mount Everest is the tallest mountain in the world.
-The average global temperature has increased over the past century due to human activities.

Opinion: An opinion is a subjective statement based on personal beliefs, feelings, or interpretations that may vary from person to person.

Example:
-Horror movies are the most entertaining film genre.
-I believe that reducing our carbon footprint will help combat climate change effectively.

What type of questions can be expected in the exam regarding this topic?

- Give one opinion from this paragraph / section, etc.
- Which phrase / of the phrases below are examples of an opinion? Tick one / two boxes.
- In Text ..., there are many facts and some opinions. Look at the extracts below from Text ... Which of the extracts below are opinions? Tick ... boxes.
- Give a fact from lines ...
- Which of the statements below about ... is true? Tick ... box(es).
- Find an example of an opinion in the ... paragraph.
- Tick ... boxes that we know are true from the passage.

Example sentences to differentiate between facts and opinions:

- **Fact:** "Dogs are known for their loyalty to their owners."
- **Opinion:** "Cats are better pets than dogs because they require less maintenance."

Explanation: The fact is a statement based on general knowledge (dogs' loyalty). The opinion, on the other hand, is a personal viewpoint about one type of pet being better due to specific qualities (lower maintenance for cats).

- **Fact:** "Our school requires students to wear uniforms every day."
- **Opinion:** "School uniforms are unnecessary and restrict students' freedom of expression."

Explanation: The fact is a statement about the school's policy (uniform requirement). The opinion expresses a subjective view on the necessity of uniforms and their impact on students' freedom of expression.

- **Fact:** "The 'Harry Potter' series was written by J.K. Rowling."
- **Opinion:** "The 'Percy Jackson' series is better than 'Harry Potter' because it has more exciting adventures."

Explanation: The fact provides a verifiable detail about the author of the "Harry Potter" series. The opinion is a subjective viewpoint comparing two book series based on personal preferences for excitement in stories.

- **Fact:** "The Tesla Model 3 is an electric car that has a long driving range on a single charge."
- **Opinion:** "The Tesla Model 3 is the future of automobiles because it represents the shift towards sustainable and clean transportation."

Explanation: The fact describes a key feature of the Tesla Model 3, its long driving range on electric power. The opinion presents a subjective belief about the car's significance as the future of automobiles, emphasizing its role in promoting sustainability.

- **Fact:** "Lionel Messi has won the Ballon d'Or award multiple times during his career."
- **Opinion:** "Lionel Messi is the greatest football player of all time because of his incredible dribbling skills and goal-scoring ability."

Explanation: The fact provides verifiable information about Lionel Messi's Ballon d'Or achievements. The opinion expresses a subjective belief about him being the greatest player ever, influenced by his specific skills and abilities as perceived by the speaker.

LESSON 1 | INTERPRETATION OF TEXTS

TOPIC 5 | VIEWPOINTS

Viewpoints refer to the different perspectives or angles from which a story is narrated or events are portrayed. Often, authors present a narrative through the eyes of a particular character or a narrator. Identifying viewpoints is essential because it shapes the reader's experience, influences empathy for characters, and can even challenge our understanding of the events described.

How does this topic usually appear in the exams?

Questions about viewpoints usually appear in this format; however, question styles can vary:

- Look at …. This story is told from … viewpoint. Give one example of how the writer shows her viewpoint.
- The story is told from … point of view. How would it be different if …(another character) was telling it?
- Who is the point-of-view character in this text? How do you know?
- Whose point of view is the story being told from? Tick one box.
- The story is told by a narrator, but it is told from … (name of a character) point of view. How do we know it is told from …(this character) point of view? How would the text be different if the story were told by …(this character)?

Notice that in the previous question, there is a difference between 'whose point of view is the story told from' and 'who is telling the story."; the narrator may be the one who is telling the story, but they are telling it from a certain character point of view.

- This story is told by a narrator. Give two ways the story would be different if it was written from the point of view of …

Understanding Viewpoints

Viewpoints can be as follows:

- ## First Person Viewpoint:

In a first-person viewpoint, the narrator is a character within the story who uses pronouns like "I" or "we" to recount events and share their personal thoughts and emotions. This perspective provides a direct and intimate connection between the reader and the narrator, as if the reader is experiencing the events firsthand through the character's eyes. We see what the character sees, feel their emotions, go into their thoughts, and learn about their intentions and plans.

This type of narration creates an emotional bond and allows readers to empathize with the character's experiences and readers may find it easier to relate to the character's struggles, joys, and challenges since they share the same narrative perspective.

Example of First-Person Viewpoint:

"I woke up to the sound of rain tapping against my window. Feeling a mix of excitement and anxiety, I knew today was the day I would finally confront my fears and embark on a life-changing journey."

This example of the first-person viewpoint provides a personal and emotionally charged perspective. It draws readers into the character's world, creating an immersive experience that evokes empathy and curiosity. As the story progresses, readers will continue to explore the character's thoughts and emotions, building a deeper connection to the narrative and its unfolding events.

- ## Third Person Viewpoint:

In a third person viewpoint, the narrator is an external entity who uses pronouns such as "he," "she," or "they" to describe the characters and events in the story. The narrator maintains a certain level of detachment from the characters and events, presenting a more objective account of the story. This allows readers to gain a broader understanding of the events from multiple perspectives.

Example of Third-Person Viewpoint:

Sarah felt her heart race as she approached the old, abandoned house. She couldn't shake the feeling that someone was watching her every move. The tall, looming structure stood like a silent sentinel, its weathered façade hinting at the secrets it held within. Sarah's footsteps hesitated; her mind flooded with memories of childhood adventures in this very place. Shadows danced eerily on the cracked walls, adding to the air of mystery that surrounded the old building.

The third person viewpoint offers a balanced and engaging perspective, immersing readers in the story's setting and character without losing the broader view of the narrative. The reader can explore Sarah's experiences and emotions while also appreciating the mysterious ambiance of the abandoned house.

Practice 1

1-Read the following extract and answer the questions.

In recent times, cycling has transformed into a popular sports and leisure activity. However, its history as a means of transport dates back over a century. This article delves into the evolution of bicycles, from their early origins to the modern marvels that we see today.

The Birth of Bicycles

In the mid-19th century, Ernest Michaux, a Frenchman, invented the first version of a bicycle with cranks and pedals in 1855. However, it was the Penny Farthing, also known as the 'High' or 'Ordinary' bicycle, manufactured in the UK and America in the 1870s, that became the first truly efficient bicycle. Interestingly, the bicycle is thought to have evolved from an adult version of a child's hobby horse, which was a model of a horse's head on a stick with a wheel at the bottom. Mede de Sivrac, a Frenchman, designed a similar vehicle known as the Velocifere in 1790, but it lacked steering or brakes, requiring the rider to push it with their feet on the ground. Even earlier evidence of bicycle-like machines can be found in tomb paintings from Ancient Egypt, sketches in the ruins of Pompeii, and a drawing by Leonardo da Vinci, pre-dating the term 'bicycle' introduced in 1869.

Changing the Way People Move

In the 1890s, bicycles became more affordable for ordinary people, leading to a significant impact on society. With improved mobility, individuals could explore job opportunities beyond their immediate area, resulting in better job chances. Additionally, cycling became a popular leisure activity, providing people with a newfound sense of freedom.

Cycling in the Modern Era

Today, cycling continues to be a beloved activity, with cycle racers showcasing impressive strength and speed on the global stage. Technological advancements have led to modern bicycles that are efficient, lightweight, and finely tuned for performance. However, one may wonder whether the joy and passion for cycling experienced by cyclists of the 1890s have endured in the present-day athletes.

The bicycle has come a long way from its humble beginnings as a hobby horse-inspired contraption. It has left an indelible mark on human history, shaping transportation, empowering individuals, and bringing joy to people worldwide. As we admire the feats of modern cyclists, we cannot help but wonder if the spirit of those early cyclists, who discovered a new world of possibilities on two wheels, still lives on today.

1. When did the first real bicycle come to life?

....

2. Look at lines 4-10.

Explain why the 'Velocifere' was not an efficient bicycle.

....

3. In the 19th century, people from all categories were able to buy bicycles.

Give a quotation which tells us this.

....

4. Give an opinion from lines 18-22.

....

5. Name two features that distinguish the modern bicycles.

....

6. What genre is the text an example of? Tick one box.

Autobiography ☐

Biography ☐

Informational ☐

Persuasive ☐

7. The writer believes that the earlier cyclists enjoyed cycling more than the modern ones.

Give a quote from lines 23-27 which tells this.

……

……

8. Give a fact from lines 14-17.

……

2-Read the following extract and answer the questions.

Amelia Earhart

Who was Amelia Earhart?

Amelia Earhart, an enigmatic pioneer of aviation, achieved great recognition as one of the most iconic and influential figures in history. Born in 1897, she exhibited an adventurous spirit from an early age, breaking free from societal norms and carving her path amidst the male-dominated world of aviation.

Fueling her passion for flying, Earhart became a proficient aviator and accomplished many "firsts" during her highly distinguished career. In 1928, she made headlines as the first woman to fly across the Atlantic Ocean, though as a passenger. However, that was just the beginning of her extraordinary journey.

A trailblazer with an unending appetite for exploration, Earhart set her sights on achieving unparalleled heights. In 1932, she embarked on her solo transatlantic flight, conquering the treacherous skies between Newfoundland and Ireland, an impressive achievement that solidified her status as a pioneer for women in aviation.

But Earhart's thirst for adventure knew no bounds. In 1935, she became the first person to fly solo from Hawaii to California, and the following year, she once again left an indelible mark by completing the first solo flight across the Pacific Ocean from California to Mexico.

However, it was the year 1937 that would define Amelia Earhart's legacy and leave a lingering mystery that captivates the world to this day. Setting her sights on an ambitious circumnavigation of the globe, Earhart embarked on what would be her final flight. As she and her navigator, Fred Noonan, approached the last leg of their journey, disaster struck. On July 2, 1937, their aircraft vanished over the vast expanse of the Pacific Ocean, leaving behind an enigmatic riddle that continues to elude answers.

The world held its breath, praying for a miraculous rescue, but the search efforts proved fruitless. The disappearance of Amelia Earhart became one of the most enduring aviation mysteries of all time, captivating the hearts of people across nations and sparking countless theories about her fate.

Despite the uncertainty surrounding her last flight, Amelia Earhart's legacy endures, inspiring generations of aspiring aviators and adventurers. Her groundbreaking achievements shattered gender barriers, encouraging women around the world to pursue their dreams fearlessly. Beyond her extraordinary feats in the air, Earhart's undefeated spirit and unwavering determination symbolize the human yearning to explore the unknown, to push the boundaries of what is possible.

In the realm of aviation, Amelia Earhart's name is a well-known one, an eternal symbol of courage, determination, and the unyielding pursuit of dreams. Her absence on this earthly plane only serves to heighten the fascination surrounding her life and the mystery of her final flight. As we look to the skies, we remember Amelia Earhart not only for what she achieved but for the endless possibilities she continues to inspire in the hearts of dreamers and adventurers everywhere.

*****

1. This text is a part of a biography. Which of the following is a typical language feature of a biography? Tick one box.

persuasive language ☐

contractions ☐

present tense ☐

time connectives ☐

2. Amelia Earhart rebelled against the traditions of the society. Give one example of her rebel.

....

3. Why did Amelia occupy the first pages of newspapers?

....

4. Give a quote from the second paragraph from which we learn that Amelia had an initiative and pioneering spirit.

....

5. *"Earhart set her sights on achieving unparalleled heights."* (Lines 9-10)

What does this sentence tell us about Amelia's character?

....

6. Amelia accomplished numerous flights, but when did she undertake the flight that established her as the leading woman in aviation?

....

7. "But Earhart's thirst for adventure knew no bounds." (Line 13)

What does this quotation suggest about Earhart's caharacter?

....

8. Amelia's epic flight around the globe was about to be accomplished.

Give a quotation that suggests this.

....

9. Amelia's accomplishments were not only of a personal influence.

Give two ways in which Amelia's accomplishments impacted others.

- ....
- ....

10. Which one of the sentences below about Amelia's rescue trials is true. Tick one box.

They proved success ☐

They turned into failure ☐

They were difficult to be carried out ☐

They achieved their target ☐

11. From the last paragraph, give a sentence that represents a fact and another that represents an opinion.

- ………

  ………

- ………

  ………

3- Read the following extract and answer the questions.

The Secret Quarry

If you went too near the edge of the secret quarry, the ground would give way. Jamie had been told this often enough. His best friend, Mike, warned him about it every time they talked about the quarry. Jamie had a feeling, somewhere in his gut, that it was probably true about the ground giving way. But still, there was a difference between being told and seeing it happen. And today was one of those lazy summer days when there was nothing exciting to do, nowhere to go, except to the secret quarry – a place they weren't supposed to visit.

Jamie and Mike lived in a small town surrounded by hills and forests. The secret quarry was a hidden spot on the outskirts of the town, known only to a few adventurous kids. It was tucked away, accessible only through a hidden path in the woods; thus, it had been nicknamed the secret quarry.

Ignoring Mike's cautious advice, Jamie decided to explore the quarry on his own. He couldn't resist the allure of the unknown. Climbing through the overgrown vegetation and following the winding path, he reached the edge of the quarry. This place had been dug out long ago, probably for mining purposes, and now it lay forgotten and abandoned.

The sides of the quarry were steep, and the ground was a mix of loose soil and rocks. Trees barely clung to the edges, their roots snaking down like tangled ropes. From above, it seemed like a magical hidden realm.

Jamie's eyes scanned the bottom of the quarry, and he noticed various discarded items scattered amidst the vegetation. There was an old, rusted bicycle, a broken swing, and even what looked like a wooden chest. He wondered what else lay hidden in the depths.

Curiosity got the better of him, and he couldn't resist climbing down a little to get a better look. He had to be cautious, he reminded himself. As he explored the bottom of the quarry, he felt a sense of adventure and freedom.

Among the debris, Jamie discovered a tattered journal that appeared to be filled with stories and sketches. It belonged to someone who had visited the secret quarry many years ago. This find fueled Jamie's imagination, and he wondered about the person who had left it behind.

While engrossed in the journal, Jamie took a few steps too close to the edge. And just as his friend Mike had warned, the ground gave way. Jamie felt his heart pounding as he tumbled down, clutching onto whatever he could.

"This is what it's like when the ground gives way," Jamie thought as he somersaulted through the air, bumping into rocks and branches. It felt like a wild roller coaster ride without the safety harness.

Finally, he landed with a thud on a bed of soft moss at the bottom of the quarry. He was a bit shaken, but thankfully, he wasn't seriously hurt.

Exploring further, Jamie found a hidden cave entrance within the quarry wall. Excited and curious, he decided to venture inside. The cave was dark and mysterious, with strange markings on the walls and a faint glow coming from deeper within.

Determined to uncover its secrets, Jamie ventured deeper into the cave. He found ancient artifacts and symbols etched into the stone. It was like stepping into a forgotten civilization.

As he explored the cave, Jamie stumbled upon an old treasure chest filled with precious gems and ancient relics. The sight left him in awe, and he couldn't believe what he had discovered.

After his exciting adventure, Jamie managed to climb back up the quarry and return home. He couldn't wait to share his secret with Mike, who had been worried sick about him. Together, they vowed to keep the quarry's existence a secret, to preserve its magic and protect the hidden treasures within.

From that day on, the secret quarry became Jamie and Mike's special sanctuary – a place where the ground had given way, leading them to a world of forgotten treasures and ancient mysteries. Their friendship grew stronger through their shared adventures, and they promised to always support each other in exploring the wonders that life had to offer.

******

1. Jamie was doubtful about what Mike used to tell him about the quarry.

Give one quote from the first paragraph (lines 1–6) to support this statement.

....

2. Give two reasons why the quarry is described as ‘the secret’ one.

- ....
- ....

3. Give one quotation from the third paragraph that tells us Jamie’s curiosity won him over.

....

4. Look at lines 15-20.

(a) What do the items Jamie spotted at the bottom of the quarry suggest about it?

....

(b) What is the secret quarry compared to?

……

(c) Give one reason that makes this comparison an appropriate one.

……

5. *"It belonged to someone who had visited the secret quarry many years ago.'* (Line 25)

Give evidence that the journal was left behind many years ago.

……

6. Look at lines 27-32.

Give a quote that shows Jamie was trying desperately to save himself from falling.

……

7. What happened to soften the final impact of Jamie's fall?

……

8. From the evidence in this extract, which genre is the story? Tick one box.

adventure ☐

fable ☐

horror ☐

science fiction ☐

9. *"Determined to uncover its secrets, Jamie ventured deeper into the cave."*
(Line 38)

What does this sentence tell us about the character of Jamie?

……

10. The story is told by a narrator, but it is told from Jamie's point of view.

(a) How do we know it is told by a narrator?

……

(b) How do we know it is told from Jamie's point of view?

……

(c) How would the text be different if the story was told by Jamie?

……

4- Read the following extract and answer the questions.

On warm Spring mornings when the sun rays would gently caress the valley and dance upon the meadows, we would gather around Mrs. Tender waiting for the fun part of the day.

Moments later and the fun begins. It is the most remarkable time of the day for me...the storytelling part.

“Long, long ago,” Mrs. Tender would begin, when the world was young and full of wonder, a magical forest emerged near the Enchanted Lake. This forest was a haven for fairies and elves, unicorns and talking trees, shimmering butterflies, and colorful birds, each with its own unique charm.

The forest was a living canvas, capturing the stars in its leaves, and it danced merrily with the breeze. Streams of sparkling crystal water meandered through its heart, creating an enchanting symphony that resonated with the spirit of all who heard it.

But one fateful day, a wicked sorceress, Morgana, emerged from the shadows. Morgana despised the light and sought to extinguish it forever. With her dark magic, she unleashed a dreadful curse that began to drain the forest of its vibrant glow.

The fairies and elves tried their best to fend off Morgana, but in vain. Not even the most powerful fairies were a match for the powers of this wicked witch. The creatures of the forest were filled with sorrow as the vibrant flora began to wither, and the luminous beings lost their radiance, one by one.

"But there is hope, isn’t it?" I'd say with concern. This part always intrigued me.

Mrs. Tender would look serious and nod. "But one day, when the sun was setting, a tiny firefly named Lumos flew forth with a determined glimmer in his eyes."

Lumos knew he couldn't match Morgana's dark magic with his meager light, but he had an idea. He flitted around the forest, gathering all the fireflies that remained, and whispered a plan to them.

As the night fell and darkness spread, Morgana arrived at the heart of the forest, gloating at her victory. But suddenly, a mesmerizing display of lights burst forth from the trees, as thousands of fireflies illuminated the forest with their united glow.

Morgana was taken aback. "You insects dare defy me?" she hissed.

Lumos hovered before her, he quivered in fright but he looked the witch in the eye, "We may be small," he said, "but together, we shine brighter than any darkness you can muster."

With a wave of her hand, Morgana unleashed her dark magic, but the fireflies' combined brilliance created a barrier that repelled her sorcery. The light grew stronger, and the forest reclaimed its lost splendor.

Morgana was furious. She tried to flee, but Lumos darted towards her, glowing with a newfound strength. "You shall not harm this forest any longer," he declared.

The fireflies surrounded Morgana, forming a radiant cage that held her captive. Her dark powers were rendered powerless by the brilliant light.

"Release me!" she shrieked.

"We shall, but on one condition," Lumos replied. "You must promise never to harm this forest or its inhabitants again."

Defeated, Morgana agreed to the condition. The fireflies released her, and she disappeared into the night.

From that day forward, Lumos became a legendary figure in the enchanted forest. The magical forest restored its charm and peace; all the creatures came out of their hides admiring the beauty of light that at last was no more threatened.

******

1. The magical forest was the habitat of different kinds of creatures. Support this idea with evidence from the information in the text.

....

2. Look at lines 5-11.

Give two ways in which the water streams were remarkable.

- ....
- ....

3. Why did Morgana put a curse on the forest?

....

4. Give a quotation from lines 15-20 which tells us that Morgana's black magic was superior.

……

5. Which **one** of the below sentences is true about the narrator? Tick **one** box.

The narrator wanted Morgana to defeat the fairies. ☐

The narrator wanted Morgana to be defeated. ☐

The narrator was indifferent about who wins. ☐

The narrator was bored with this story. ☐

6. Why did not Lumos say the plan aloud to the other fireflies?

……

7. What is the mesmerising display of light made up of?

……

8. *"Morgana was taken aback."* (Line 28)

What does this quotation tell us about Morgana's expectations on arriving the forest?

9. *"Lumos hovered before her, he quivered in fright but he looked the witch in the eye."* (Line 29)

What does the sentence above tell us about the character of Lumos?

……

10. The teacher's story is an example of a fable.

(a) Explain how you know it is a fable. Give **two** reasons

- ……
- ……

(b) Fables usually have a moral. What is the most suitable moral for the teacher's story?

………

11. (a) Who is the point-of-view character in this text?

………

(b) How do you know?

………

CAMBRIDGE CHECKPOINT ZONE

INTERPRETATION OF TEXTS

Equipped with knowledge and practice, success is YOURS to unveil!

Text 1 / April 2024 Paper 1

LEGO

You've probably seen or heard of LEGO bricks. But have you ever wondered where this children's toy comes from or why it's called LEGO? Actually, the name is much older than the little plastic bricks that you might know. Let me tell you the story…

Ole Kirk Christiansen, born in 1981, was a skilled carpenter who lived in Billund, Denmark. He owned his own company, but times were extremely tough and, eventually, he had to dismiss his employees.

Shortly after, Ole's wife passed away. Ole was tasked with looking after his four sons alone, and he knew he had to provide for them. In his free time, he began crafting and making wooden toys for his children. One of the most loved toys was a duck. Ole's creation made his sons so happy that they convinced him he should make toys for a living. He used the leftover wood from his carpentry business, and never looked back.

Despite the quality of the toys, sales were poor at first. Then, his 12-year-old son, Godtfred Kirk Christiansen, began helping in the business. He was an invaluable support to his father. Soon, word began to spread that wonderful wooden toys were being produced in Billund. The company became busier and busier, and Ole was able to re-hire his former workers.

It was now time to think of a name for the business. In 1934, the company adopted the name LEGO, formed from the Danish words 'LEg Godt' (play well). In the late 1930s, LEGO began to make a profit. With such high sales, it seemed nothing could go wrong.

This was not the case, though. In 1942, disaster struck when the LEGO factory burned to the ground. All the drawings and models were destroyed, and everybody was devastated. However, with Ole's determination, production began again and, in 1946, he bought a plastic-moulding machine for toy production. Ole began to make tiny teddy bears and babies' toys. In 1949, LEGO began manufacturing their first building bricks, which the company is now known for.

On a business trip to England in 1954, Godtfred met the manager of a big shopping centre. They talked about toys and the fact that there was a lack of simple construction toys for children. An idea born in the mind of Godtfred Kirk Christiansen — the LEGO System. This is a system of interlocking plastic building bricks which has helped children across the globe to build their own worlds and develop their creative skills. Sales grew rapidly and the company expanded.

The brick in its present form was launched in 1958 and is still unique, offering limitless possibilities. It's just a matter of freeing the imagination. LEGO's Duplo line was introduced in 1969. It's a range of simple blocks whose lengths measure twice the width, height, and depth of standard LEGO blocks, and are aimed at younger children. Almost 10 years later, LEGO produced the first mini-figures which have since become a staple in most sets.

LEGO has now been named 'Toy of the Century' twice. Their products have developed a lot over the years – but the foundation remains the traditional, hardwearing LEGO brick.

Question

2. Look at the second paragraph (lines 6–8).
The *phrase he had to dismiss his employees* tells us that Ole's business was not doing well. Give one more quotation from this paragraph that gives us the same idea

.... [1]

4. Look at the fourth paragraph (lines 15–19).

(d) In the last sentence, what does Ole's action tell us about his character?

....

.... [1]

9. Look at the final paragraph (lines 43–45).

(b) How do we know that LEGO is considered to be a successful toy?

.... [1]

Text 2 / April 2024 Paper 2

Text for Section A, an extract from *How to Fool Your Parents* by Pete Johnson

Tuesday February 25th

4.30 p.m.

I'd like to make a full confession.

I, Louis – full name Louis the Laugh – did at approximately 3.45 p.m. today say, 'Sir, I am so incredibly sorry and I would like to volunteer for an extra detention* right here, right now.'

Am I ashamed of myself? Totally. But I had no choice. You see, I'm in an incredibly desperate situation. No, really…Just hear me out.

It was the last lesson of the day, physics. Yawn! It was with Mr Duncan (known to all as Dunky). Double yawn.

Well, I was feeling drowsier and drowsier. But I really only meant to rest my eyes for a moment. Most unfortunately my head then slipped down onto my chest…

A power nap is the technical term for what happened next. And if Dunky had left me alone, I'd have woken up all refreshed – and ready to learn more. Instead he hissed down my ear, 'You can't sleep in my class.'

'If you didn't speak so loudly I could,' was what I longed to reply. But I knew this was a moment which required tact. So I tried to explain that I'd only taken a very brief power nap.

But he wasn't listening. Instead sarcasm* dripped from him as he creaked, 'I'm very glad you've decided to re-join us. Your contributions to the class are so vital' – the class all chortled away at this (I never say a word in his lessons) – 'and I will see you at the end of the lesson to discuss your sleeping arrangements.'

And later I approached Dunky, smiling bravely. He rose up from his desk. He's very tall and immensely thin, with a long but somehow scrunched-up face, a truly mouldy grey beard and the tiniest eyes you've ever seen – like two little raisins* glaring down at you.

I had to somehow get on Dunky's good side, as I needed him to do me a massive favour. A truly hopeless mission you might think, and you'd be right. But I had to achieve the impossible.

That's why, when he announced that I had a double detention tomorrow, I gushed, 'Thank you so much, Mr Duncan, I so deserve it.'

Then I uttered the words I told you about before and I can't bear to repeat ever again.

And guess what Dunky said after my truly amazing offer. Nothing. He merely pointed a gnarled hand at the desk in front of him.

And ever since, I have been sitting here, filling page after page with lines*. And I didn't stop once – well, not until he tottered off for a moment.

HOLD UP. He's coming back.

More soon.

4.50 p.m.

I proudly took my lines up to Dunky. 'Five and a half pages there,' I said. 'And no hardship at all. Just happy to be here with you.' He hardly even glanced at what I'd written.

So I said, 'I want to assure you, Mr Duncan, your lesson wasn't any more boring than usual. I mean, it wasn't boring at all,' I added hastily. 'In fact, it was fascinating. Especially ...' I tried to remember one thing he'd said and couldn't, so spluttered, 'Well, there were so many highlights I can't pick just one.' Then I smiled winningly at him.

Glossary
*detention: keeping a student in after class or after school as punishment
*sarcasm: using words to mean the opposite of what they usually mean in order to be funny
*raisin: a small dried grape, often used in baking
*lines: a school punishment where students must repeatedly copy out one line of text

Question

1. Look at lines 2–11.

(c) Explain in your own words what Louis thinks about physics lessons.
Support your explanation with a quotation from the text.

Explanation in your own words:

....

....

Quotation from the text:

....

....
[2]

3. Look at lines 24–32.

(b) Give a two-word phrase from these lines which tells us Louis is not as confident as he is pretending to be.

.... [1]

5. Look at lines 35–40.

(a) What does Louis do when Mr Duncan leaves the room?

.... [1]

6. Look at lines 41–49.

(b) The word hastily means ‘quickly’.
Why does Louis act hastily in the conversation with Mr Duncan?
Give two reasons.

Reason 1: ....

Reason 2: ....
[2]

Text 3 /Progression Test 2024 Paper 1

Food waste

From time to time, we're all guilty of leaving leftovers on our plate – whether it's because we aren't enjoying our meal, feeling full or trying to avoid eating our yucky vegetables. It's normal, right? No big deal. Well actually, food waste is a global environmental issue that is a big deal and needs resolving – and here's why.

What is food waste?

Food waste refers to any food products that are thrown away as opposed to being consumed. Typically, this waste can be split into four categories:

- By-product waste – food by-products created through the manufacturing of food types or the domestic cooking process, for example peels and trimmings from fruit and veg.
- Expired products – food items (that are often packaged in plastic) that have gone past their sell-by date*in shops and supermarkets and shouldn't be consumed.
- Leftovers – the waste that is created from unwanted food remains in our households or in places like restaurants, aeroplanes, etc.
- Bakery products – unsold food items that spoil quickly.

What are the main causes of food waste?

There are many different causes of food waste. However, the leading causes are:

- shops, supermarkets, or restaurants ordering too many products that do not sell
- poor education about food waste
- lack of awareness of expiry dates.

Why is food waste a problem?

Food waste presents a significant problem due to the volume of waste that's produced each year. In fact, in the EU* alone, it's estimated that 89.2 million tonnes of food are thrown away annually. The vast majority of food waste ends up in landfill sites*which are already full to overflowing. Many people don't view this as an issue because food items, unlike most plastics, degrade naturally over time. However, it contributes heavily to global warming and the erosion of the ozone*layer. This is because food waste releases a great deal of methane gas as it breaks down. According to a recent report, methane is 25 times more harmful than CO2 because it can trap much more heat within the atmosphere.

Food wastage, moreover, is morally wrong. To put it simply, we throw away millions of dollars' worth of food each year – even though about 690 million people across the globe are undernourished. Just think about that for a moment!

How can we reduce food waste?

The food industry needs to change its ways. But meanwhile, there are various ways in which you can encourage your parents or carers to go about reducing your food waste. Here are some suggestions:

- encourage whoever cooks to pre-plan meals so they know exactly what to buy from the supermarket and don't buy unnecessary groceries
- persuade adults to look carefully at sell-by dates when shopping to make sure they'll use the groceries in time
- set up your own compost heap in your garden
- find your green fingers and start your own vegetable patch
- check the fridge regularly and make adults aware of all sell-by dates.

You might think that these small changes are too trivial and insignificant to make a difference. Well actually, it's estimated that around 60% of food waste comes from the home, so any small change is a change in the right direction.

Glossary
*sell-by date: the date given on food when it is recommended it should be sold by
*EU: European Union
*landfill site: a place where rubbish is buried in the ground
*ozone: a gas

Question

7. Why do you think that the writer compares food waste with plastic waste in this text? Give two ideas from the text.

Idea 1: ……

Idea 2: ……

[2]

8. This text has been written for a young audience. Give two different quotations from the text that tell us this.

Quotation 1: ……

Quotation 1: ……

[2]

Text 4 /Progression Test 2024 Paper 2

Text for Section A, an extract from *Tales of the Unexpected* by Roald Dahl

Billy is a young travelling salesman working for a large company. He has arrived in a town he has never been to before. It is evening and he only has a little money. He is looking for a cheap place to stay.

Billy was seventeen years old. He was wearing a new navy-blue overcoat and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all of them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been swanky residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows, and that the handsome white facades* were cracked and blotchy.

Suddenly, in a downstairs window that was brilliantly illuminated by a street-lamp, Billy caught sight of a printed notice. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums*, tall and beautiful, standing just underneath the notice. He stopped walking. He moved a bit closer.

Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs.

After dithering about in the cold for two or three minutes, Billy decided that he would walk on. He turned to go. And a queer thing happened. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there.

BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at him through the glass, holding him, compelling him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

He pressed the bell.

Far away in a back room he heard it ringing, and then at once, it must have been at once because he hadn't even had time to take his finger from the bell-button, the door swung open and a woman was standing there. Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame*was like a jack-in-the-box. He pressed the bell – and out she popped! It made him jump.

She was about fifty years old, and the moment she saw him, she gave him a warm welcoming smile.

'Please come in,' she said pleasantly.

Glossary
*facade: the front of a building
*chrysanthemum: a type of flower
*dame: an American word for a woman

Question

1. Look at lines 5–8.

(a) What is it about Billy's clothes that makes him feel good?

.... [1]

(b) What does this paragraph tell us about Billy's ambitions?

.... [1]

2. Look at lines 9–14.
Give evidence from the text to complete the table below describing the area Billy is walking in.

Where Billy is walking…	Evidence from the text
…is a place where people live	....
…the buildings were all built at the same time	....
…the buildings were luxurious and expensive at some point in the past	....
…the buildings have been neglected	....

[4]

3. Look at lines 15–18.

(a) What attracted Billy's attention as he was walking down the street?

.... [1]

9. Look at the last line (line 44). What does the woman's behaviour tell us about who she is?

.... [1]

Text 5 / October 2023 Paper 1 (Text A)

Text A

The extraordinary ways that animals sleep

There are as many different types of sleeper as there are animal varieties on the planet. There are dozers, dreamers, nappers and hardcore dead-to-the-worlders. Prepare to snuggle up with this gaggle of amazing comatose creatures.

Dozing dolphins

Dolphins face a bit of a problem as they spend their whole lives in the water, but as mammals they need to breathe oxygen to survive. How do they juggle this when unconscious? Dolphins shut down half of their brain, which rests, while the other half is alert and looking out for any potential hazards. As they do this, the dolphin will lie on the surface of the water in a behaviour known as ‘logging’.

Forty winks whales

It was always thought that whales also engaged in this ‘brain half asleep’ behaviour. They may well do, but researchers discovered something extraordinary about the sleep habits of sperm whales. They came across a group of them completely asleep and bobbing vertically in the water like a strange aquatic forest. The whales didn’t react as the scientists approached them and seemed completely oblivious* until a boat nudged one, at which point they all awoke and fled.

Slumbering sea otters

We’ve all seen the adorable pictures of sea otters holding paws while asleep to ensure they don’t float away from each other. Just in case they’re concerned about the grip, otters also anchor themselves to each other with seaweed. As many as 100 otters have been spotted floating in the ocean, wrapped in kelp, like some giant furry raft.

Non-energetic elephants

Elephants only manage about two hours of sleep per day, and that’s not even a concentrated block of shuteye. They tend to nod off for a few minutes at a time throughout the day. Possibly because of this, most of their sleeping is done standing up, with just the occasional recumbent* slumber. Interestingly, captive elephants, with no predators or poachers to worry about, sleep many hours more.

Glossary:
oblivious: not aware of anything
recumbent: if something is recumbent, it is lying down

Question

1. Look at the first paragraph (lines 3–5).
Match the type of sleeper to the correct definition. One example has been done for you.

dozers	animals that sleep for short periods
dreamers	animals that sleep very deeply
nappers	animals that sleep lightly
dead-to-the-worlders	animals that sleep imagining things

[2]

3. Look at the third paragraph (lines 13–19).

(b) Why did the sleeping whales look like a forest?

.... [1]

4. Look at the fourth paragraph (lines 21–25).
Give one word that shows us the writer's opinion of sea otters.

.... [1]

5. Look at the final paragraph (lines 27–32).

(b) Why do wild elephants only sleep for short periods?

.... [1]

Text 6 / October 2023 Paper 1 (Text B)

Text B

There are four major benefits to sleeping in a hammock:

Benefit 1) Achieve the ideal sleeping position
A hammock will naturally move you into the best sleeping position – and keep you there. It isn't going to let you roll onto your side or your stomach, which could hurt your back. Additionally, your head will be slightly elevated above your body, which is ideal for restful sleep.

Benefit 2) Rocking helps your brain
Rocking is a particularly soothing action for most people. That's why babies tend to fall asleep when they are rocked back and forth. Rocking will impact your brain waves, making you rest and fall asleep faster.

Benefit 3) Enjoy a deeper sleep
In addition to falling asleep faster, hammock sleep also tends to be much deeper. You can achieve REM sleep, which is the most restful form of sleep. Deeper sleep can lessen anxiety, improve your focus, and increase your memory.

Benefit 4) Zero-pressure-point rest
What is zero-pressure-point sleep? In a hammock there are no specific contact points between the sleep surface and your body. The hammock conforms to your body, providing equal pressure throughout your body rather than creating pressure in specific areas.

So, if you often find yourself unable to get a deep, restful sleep, then a hammock may be able to help. Install a hammock with mosquito net outside and use it when the weather's fine, or put one beside your bed in your bedroom. It's that easy!

Question

9. Look at the whole text.

(a) Which benefit would help a person who takes a long time to get to sleep?
Tick one box.

Benefit 1 ☐

Benefit 2 ☐

Benefit 3 ☐

Benefit 4 ☐

[1]

(b) Which benefit would help a person who keeps forgetting things?
Tick one box.

Benefit 1 ☐

Benefit 2 ☐

Benefit 3 ☐

Benefit 4 ☐

[1]

10. Text B is a piece of persuasive writing.
Complete the following table with persuasive language features and examples from the text.

Persuasive language feature	Example from text
The writer uses emotional language	*'soothing'*
Superlative adjectives/adverbs	…………………………………………………………………………
…………………………………………………………………………	'faster'
Scientific-sounding, technical language	…………………………………………………………………………
…………………………………………………………………………	'will naturally move you'

[4]

Text 7 / October 2023 Paper 2

Text for Section A, an extract from *Lampie* by Annet Schaap

Lampie lives with her father, who is a lighthouse-keeper.

****

By the time dusk falls, the lamp must be lit. It is always the girl who lights it. Every night, she climbs the sixty-one steps, opens the rusty little door, lights the wick, winds up the mechanism that turns the lamp, shuts the door, and the job is done.

It was hard work when she was younger, but now her arms have grown strong and her legs can easily climb up and down the steps twice a day. Three times if she forgets the matches. That happens sometimes, and her father always grumbles at her.

‘It’s almost dark and the lamp’s not lit! What if a ship is lost, child? What if it runs aground on the rocks and it’s all my fault? No – all your fault! Hurry up! Climb those stairs! Or should I just do it myself?’

‘I’m on my way,’ the girl mutters, taking the matches from the drawer. The box rattles quietly. There’s only one match left.

Must buy more matches tomorrow, she thinks. Don’t forget.

***

The girl knows though, that remembering can be difficult. She always has so much inside her head: songs, stories, things she has to learn, things she wants to forget but that keep coming back.

As she climbs the stairs, she comes up with a little trick. What was it she wanted to remember? Oh yes. In her mind, she picks up a matchbox and then places it on a table in the middle of her head – with a little lamp shining onto the box, so that it will be the first thing she sees when she wakes up tomorrow morning. Or so she hopes.

Think of a lamp, Lampie, she tells herself.

Because that’s her name. Lampie.

Her real name is Emilia. But that had been her mother's name too. And her father had always found it annoying when two people looked up when he called the name. So he calls her Lampie instead.

'You're not the brightest of lights though, are you, Lampie?' he always says whenever she forgets something.

***

Lampie climbs upstairs with the last match. She has to be very careful. It must not go out before the lamp is lit, because then… Shipwrecks and an angry father. She is not sure which would be worse.

'Lampie!' Her father's voice is loud, even though it is coming from sixty-one steps below. 'The light! NOW!'

Usually he has been asleep for ages by this time of day, snoring away in his chair. But not tonight. She strikes the match. A tiny, useless spark. And again. This time there is a proper flame. That's good. She cups her other hand around the match and brings it to the wick. Come on! The flame hesitates a little, before growing bigger.

'Flame, flame, burn hot and quick.
Drink the oil and eat the wick!'

She quietly sings to herself, as she looks into the bright light. She could feel a bit of a knot in her stomach before, but it is starting to loosen now.

Wind up the mechanism, done.
'Matches, matches, must buy matches,' she sings as she walks back down the stairs. Must remember to buy matches.

***

But still, she forgets.

Question

2. Why does the girl have to go up and down the steps twice every day?

.... [1]

4. Look at lines 14–15.
How does Lampie know that the matchbox is almost empty?
Tick one box.

because she hears the sound it makes ☐

because she counts the matches ☐

because she feels how light it is ☐

because she looks inside it ☐

[1]

5. Look at lines 17–19.
The writer gives the reason why Lampie finds it hard to remember things. How does the writer help us to understand the reason?

.... [1]

6. Look at line 25. Why does Lampie give herself this instruction? Tick one box.

to remember to light the lamp ☐

to remind herself to buy more matches ☐

to forget some unpleasant thoughts ☐

to distract herself while climbing the stairs ☐

[1]

7. Look at lines 27–31.

(a) The father gives his daughter a name that is different from his wife's name.
Why do you think he chooses Lampie as a name for his daughter?

.... [1]

9. Look at lines 37–41.
Which of the following sentences show Lampie's voice? Tick two boxes.

She strikes the match. ☐

That's good. ☐

Come on! ☐

This time there is a proper flame. ☐

[2]

Text 8 / April 2023 Paper 1 (Text A)

Text A

Birdwatching* holidays for beginners

You've got your binoculars* and your boots and you're buzzing to begin! A birdwatching holiday is a fantastic way to discover new birds. However, it can be hard to decide on the best birdwatching holiday for you. Here are some questions to help you.

Where do I want to go?

We offer a selection of birding tours that take place in different locations around the world. Do you want to start off your new hobby somewhere close to home or would you prefer to go further away – possibly even abroad?

How long a trip do I want?

Birdwatching trips can range from a one-day to a month-long tour. If you're a complete beginner, you may choose to start with a short trip of a day or two. But perhaps you would still prefer to dive straight in with a longer visit? Both have advantages – it all depends on what you're looking for.

How much travelling around do I want to do?

Some tours are aimed at helping you see as many different or unusual birds as possible on your trip. This can mean visiting many different natural habitats in the same day – a lake, mountains, a forest or the coast. Dashing from one to the next can be exhilarating but exhausting. If that sounds too stressful, then choose a birdwatching holiday that is centred on one place where you can study the local birds in detail.

What else do I want to do while I'm there?

Some birdwatchers want to spend all of their time behind their binoculars. Then again, others might prefer some time to explore the local area. For those, we offer optional trips to places of cultural interest. If you want more information, don't hesitate to talk to the trip leaders. After all, they know the best places to see and are always happy to help with arrangements.

Glossary
*birdwatching: the hobby of observing birds in the wild
*binoculars: special glasses for looking at something far away

Question

1. Look at lines 3–10.

(b) Give one opinion from this section.

.... [1]

Text 9 / April 2023 Paper 1 (Text B)

Text B

Mozart is famous for writing music. Something that he is less well-known for is his unusual pet – a starling*!

Mozart was born in Austria in 1756. Despite dying at the young age of thirty-five, he still wrote over six hundred pieces of music. His final opera*, The Magic Flute, includes a character named Papageno, who attracts birds by playing tunes on his flute. A quiet little man with a good heart, Papageno only wants one thing: to find a partner for life – just like starlings do!

As a child, Mozart was a true musical prodigy*. At the age of seven, he was playing in concerts all over Europe and by the time he was twelve, he had written three operas.

When he was twenty-five, Mozart moved to Vienna. One day, he was walking past a pet shop near his home when he heard a bird singing a tune similar to one that he had written himself. 'That is amazing!' he thought and so he bought the bird – a starling – and took it home as a pet.

We'll never know who came up with the melody first, but it is a well-known fact that starlings can copy the songs of other birds. Perhaps Mozart's tune was whistled by someone walking past the pet shop… it may even have been Mozart himself!

Glossary
*starling: a kind of bird
*opera: a play set to music
*prodigy: a young person with an amazing talent

Question

12. Text B is a biographical text. Give one feature of a biography used in Text B.

.... [1]

Text 10 / April 2023 Paper 2

Text for Section A, an extract from The Good Thieves by Katherine Rundell.

Vita's grandfather lives in another country. He has a problem, and Vita and her mother have come to help.

Vita set her jaw and nodded at the city in greeting, as a boxer greets an opponent before a fight. She stood alone on the deck of the ship. The sea was wild and stormy, casting salt spray thirty feet into the air, and all the other passengers on the ocean liner, including her mother, had taken sensible refuge in their cabins.

But it is not always sensible to be sensible.

Vita had slipped away and stood out in the open, gripping the rail with both hands as the boat crested a wave the size of an opera house. So it was that she alone had the first sight of the city.

'There she is!' called a deck hand*.

New York climbed out of the mist, tall and grey-blue and beautiful; so beautiful that it pulled Vita forwards to the bow of the boat to stare.

*****

They took a cab from the docks. Vita's mother carefully counted out a handful of coins, and gave the driver the address. 'As close as we can get for that, please,' she said, and he took in her carefully mended hems* and nodded.

When the money ran out, they walked. They went as fast as Vita could go, suitcases in hand.

'There!' said Vita's mother. 'That's Grandpa's flat.'

'It all looks very … smart,' said Vita. 'Are you sure this is the place?

'I'm sure,' said her mother. 'He's on the top floor, right under the roof. It'll be a squeeze, but it's not for long.' Their return ticket was booked for three weeks' time.

'Come on!' Her mother's voice sounded unnaturally bright. 'Let's go and find him.'

The lift was broken, so Vita half ran up the stairs to Grandpa's apartment, jerkily, ignoring the pain in her left foot. She came to rest, breathless, outside the door.

*****

Vita's mother came, panting, up the final flight of stairs. She opened the door, and Vita went tearing down the hall.

'Grandpa!'

'Rapscallion!' He stood and Vita hurled herself into his arms, and he laughed, winded by the impact.

'Julia,' he said, as Vita's mother came in, 'I only got your telegram three days ago, or I would have stopped you–'

Vita's mother shook her head. 'Just try to hold us back, Dad.'

'It's good to see you. But there was no need.'

Julia pushed Vita towards the door. 'Go and find your room, darling,' she said.

'It's the one at the end of the corridor,' said Grandpa. 'More of a cupboard than a room, I'm afraid,' he said, 'but the view is very fine.'

Vita went slowly down the corridor, her suitcase in hand. She noticed how the floorboards squeaked; how the paint peeled from the wall. She pushed at the door. It stuck; she kicked it with her stronger foot. It flew open scattering thin shards of plaster.

The room was so small she could practically touch all four walls at once, but it had a window looking out over the street. Vita sat on the bed and tried to think.

Question

Look at the first section (lines 4–15).

1. Vita is on a boat. Where is the boat going?

.... [1]

3. Why are there no passengers on deck?

.... [1]

11. Look at lines 29–33. Vita is excited to see her Grandpa.

Give two pieces of evidence from the text that show us this.

Evidence 1: ....

Evidence 2: .... [2]

13. Look at lines 34–40. Why does mum tell Vita to go and find her room?

Tick **one** box.

She thought Vita was tired and wanted to rest. ☐

She wanted to talk to her dad without Vita around. ☐

She thought Vita would want to see round the flat. ☐

She wanted Vita to enjoy the view from her window. ☐

[1]

14. Look at lines 41–46. This story is told from Vita's viewpoint. Give one example of how the writer shows her viewpoint.

.... [1]

Text 11 / 2023 Progression Test Paper 1 (Text A)

Text A

The Titanic

The Titanic was the world's largest passenger ship of its time but it sank after hitting an iceberg* during its first voyage in 1912.

The Titanic, which was built in Belfast, Northern Ireland, was the most impressive and luxurious ship of her time. She was the biggest, too, measuring 28 metres wide, 53 metres tall and 269 metres long – that's about the length of three football fields! After three years in construction, the ship was ready for the ocean by the end of March 1912.

On 10 April 1912, the Titanic set out on her maiden voyage across the Atlantic Ocean. As she set sail, the Titanic had 900 crew members and over 1300 passengers. These included holiday-makers, businessmen and people who wanted to start a new life in the US.

Life on board the Titanic depended on who you were and how much money you had. Wealthy people travelled in first class, located at the top of the ship. They enjoyed delicious food in an elegant dining room and had access to lots of facilities. Second-class accommodation consisted of cabins with two or four beds, limited storage, a sink and a mirror. Second-class passengers could also enjoy a library and a nice restaurant. The third-class facilities, at the bottom of the ship, were much more basic. Cabins there held up to ten people and food was served three times a day in a simple dining room. The big downside was that all 700 passengers had to share two bathtubs!

Around midnight on day five of her maiden voyage, an iceberg loomed out of the darkness. Too big to quickly change direction, the Titanic scraped along the ice, tearing holes in her side. The captain and crew knew that the collision meant the Titanic would sink in just hours. At around 2 a.m. the vessel broke into two, sending everyone still on board into the freezing water. There were only enough lifeboats to hold around half the people on board. More than 1500 people lost their lives on the Titanic that fateful night.

Glossary
*iceberg: a floating mountain of ice

Question

1 Look at the first paragraph (lines 5–9).

(b) How long did it take to build the Titanic?

.... [1]

(c) What does the writer compare the size of the Titanic to?

.... [1]

2. Look at the second paragraph.

(b) Which group of passengers on the Titanic would have bought one-way tickets?

.... [1]

Text 12 / 2023 Progression Test Paper 1 (Text B)

Text B

The Titanic Quarter – Belfas

Yesterday, I visited the part of Belfast known as the Titanic Quarter, and it was a magnificent experience! My visit started with Paul, who is one of the most well-informed guides I've ever met, and whose knowledge of facts relating to the famous ship is simply remarkable. First of all, he walked our group all around the outside of the beautiful building the Titanic Museum is set in, and explained its architecture and link to the Titanic.

It seems only right that Belfast gets to tell its part in the ship's story. In the museum itself, every little detail from the ship's design to its sinking has been covered. It really immerses you, both in the extent of the human tragedy and the industrial history of the era.

As well as the information boards and films, there are plenty of interactive screens that bring the whole story to life. There's a lot to read – perhaps some of the display boards could have larger print as they're difficult to see if there are too many people around. Among the items on display is the range of tableware that each class of passenger on the ship used.

The Titanic Quarter's definitely worth a visit. The tours are sensibly priced, giving great value for money. Make sure you pop into the restaurant for a bite to eat before you leave. It serves quality local Irish dishes. And if you're anything like me, you'll probably want to go home and watch the Titanic film all over again!

Question

7. Look at the first paragraph.

(b) Why was the writer impressed by Paul?

………

…… [1]

9. Look at the third paragraph.

How can visitors change some of the displays?

…… [1]

10. Look at the fourth paragraph.

(b) How does the writer persuade the reader that they should visit the Titanic Quarter? Give **one** idea.

…… [1]

Text 13/ 2023 Progression Test Paper 2

Text for Section A, an extract from The House of One Hundred Clocks by A. M. Howell.

Helena grasped the bars of the domed birdcage resting on her lap until her fingers ached. Mr Westcott was staring into the cage with an odd kind of intent that danced a shiver across the back of her neck. His rake-thin frame leaned forward across the desk, his eyes narrowing. 'You omitted to say in your acceptance letter that you were bringing…a…bird,' he said, his cheeks tightening as he glanced first at Helena's father, and then at Helena.

Mr Westcott's sister stood beside him in a high-waisted silk dress the colour of peaches, her gloved hand resting on the back of his chair. They had the same small sapphire blue eyes. Miss Westcott's eyes were crinkling into a smile as they looked at Helena. Mr Westcott's were not.

Helena's skin bristled as she glanced at her father, who was sitting bolt upright in his chair, his shoulders taut.

'Jack and Jill went up the hill. Pail of water. Snicker-squawk!'

Mr Westcott's forehead furrowed at the bird.

'Shush,' Helena murmured, reaching through the brass bars and running a finger down her parrot's shimmery green-blue tail feathers. Mr Westcott had called her mother's parrot 'a bird'. Except he wasn't just any old bird. Orbit was a Blue-fronted Amazon. It was important Mr Westcott knew that, but Helena sensed now was not quite the right time to give him a lesson on exotic creatures.

Miss Westcott's eyes twinkled. 'What an amusing parrot,' she said in a sing-song voice.

'My sincere apologies, Mr Westcott. And to you too, Miss Westcott,' Helena's father said, throwing Helena a look which she interpreted to mean, Keep that parrot quiet or else. He pulled at his close-clipped beard. 'There was so little time, and you made it clear in your correspondence that you were in urgent need of a timekeeper and clock conservator. Wherever my daughter Helena goes, her parrot goes too.'

Mr Westcott stood up to turn and face a large window, which overlooked Trumpington Street and beyond, to a tapestry of colour blooming behind the railed gardens of a university college. He folded his arms and a small huff expelled from his mouth. Noises from outside carried through the glass. A horse and cart rumbling. The pounding of children's footsteps and peals of laughter. Bicycle bells clamouring. Helena closed her eyes for little more than a blink – long enough to imagine herself outside in the fresh air and out of the oppressive wooden room, where everything seemed dull and dusty.

'Oh, brother dearest,' Miss Westcott said lightly. 'What harm will a parrot do?'

Helena frowned. Mr Westcott did not seem too fond of birds, but at least his sister was a trifle more amenable. Memories of Orbit's arrival four years ago sprang into her head. Father had gladly spent more than a month's wages on the parrot as a birthday present for her mother. The shopkeeper had suggested a fancier (and more expensive) parrot with golden plumage, but Mother would not be dissuaded. 'Thank you, sir, but I do not desire this parrot for his looks, it is his voice and personality that amuses me. I have a feeling he will be the perfect addition to our small family,' her mother had said with a broad smile. And she had been right.

Question

1. Look at lines 3–14.

(c) Mr Westcott's actions are slightly frightening. Give **one** quotation from the text that tells us this.

.... [1]

Question

3. Look at lines 17–29.

(a) The table shows what each character thinks about Orbit, the parrot.
Complete the table with the opinion or supporting quotation from the text.

Character	The character thinks that Orbit is …	Quotation from the text
Helena	i) …………………………………………………… ……………………………………………………	*Except he wasn't just any old bird*
Mr Westcott	just an ordinary bird	ii) …………………………………………………… ……………………………………………………
Miss Westcott	funny and entertaining	iii) …………………………………………………… ……………………………………………………
Helena's father	an embarrassment / a threat	iv) …………………………………………………… ……………………………………………………

[4]

(b) The writer wants us to like Miss Westcott. Give two ways the writer shows that she is a nice character.

- ………
- ………

[2]

Text 14/ April 2022 Paper 1 (Text A)

Text A

Are you cut out for space?

Want to be an astronaut? Of course you do. Who wouldn't want to float around in space, gazing back at our gorgeous blue planet in the distance and zooming to work on a speeding rocket? But it can be tough out there. Have you got what it takes to fly in space?

What is an astronaut?

It sounds a ridiculously easy question. An astronaut is someone who flies in space, right? Well, yes – but it's pretty difficult to say where space actually starts. If you fly straight up from Earth, you'll get to space eventually. But before you do, there's a blanket of gases (the Earth's atmosphere) which gets thinner until it fades into nothing. After that, you're in space. But because the gases fade out gradually, it's hard to say where the Earth's atmosphere ends. So, scientists have invented an imaginary line – the Karman line – 160 kilometres above the Earth. That's where space officially starts. Get past that line and you can think of yourself as an astronaut.

Into space

But getting to the Karman line is a problem. Not many people have spaceships, as they're the most expensive form of transport there is. Luxury cars like Rolls Royces? Private jets? They're dirt cheap compared to your average spacecraft.

Who's paying?

To get a ride into space, you'll have to do one of these things:

- work for a government space agency

Government space agencies are the number one employers of astronauts.

- become a billionaire…

With eye-watering sums of money, you can go into space as a tourist.

- …or just work for one

Be a pilot for one of the few billionaires with their own space travel company and you could fly the rich to space!

- win a competition

Some people have won tickets into space. But none of them have flown yet, so don't hold your breath.

Question

2. Give a short quotation from the first paragraph to show that an astronaut's job is not easy.

.... [1]

5. What is the main reason most people cannot go into space?

.... [1]

7 What is the most common way to get a ride into space?

.... [1]

9. Look at the lines below from Text A.

Which one of them is an example of an opinion? Tick one box.

'... our gorgeous blue planet in the distance.' ☐

'... which gets thinner until it fades into nothing.' ☐

'Some people have won tickets into space.' ☐

'... you can go into space as a tourist. ☐

[1]

11. What kind of book would you find Text A in? Tick one box.

a school dictionary ☐

an instruction manual for pilots ☐

a biography about an astronaut ☐

an information book about astronauts ☐

[1]

Text 15/ April 2022 Paper 1 (Text B)

Text B

Alan Shepard

Who was Alan Shepard?

Alan Shepard was the second person, and the first American, in space. In the late 1940s, he became a test pilot. Then, in 1959, he was one of the first seven astronauts chosen by NASA* to train to go into space.

Going into space

On May 5, 1961, Alan Shepard went into space for the first time, on a spaceship called Freedom 7. There was just enough room for one person on board. On this flight, Shepard did not circle the Earth. He flew 185 kilometres high and came back down. The flight lasted about 15 minutes; it was a great success!

Experimenting in space

Shepard was the commander on his second spaceflight, which was on Apollo 14. The other astronauts on this mission to the moon were Stuart Roosa and Edgar Mitchell. On 15 February 1971, Shepard and Mitchell landed part of their spaceship on the moon, while Roosa kept the main ship orbiting around the moon. Shepard and Mitchell walked on the moon, did science experiments there, and collected over 45 kilograms of moon rocks. Shepard also surprised everyone by suddenly producing a golf club and becoming the first person to hit a golf ball on the moon!

He demonstrated how far the ball would go in the moon's low gravity – so, in a way, that was science, too!

After Alan Shepard flew on two space missions, he then worked as the head of the Astronaut Office. He left NASA in 1974, but continued to be involved in exploration by raising money to train new astronauts.

Glossary
*NASA: the North American Space Agency, which is the space organisation of the USA

Question

12. Where is Alan Shepard from?

…… [1]

13. Which **one** of the sentences below about Alan Shepard's first space flight is true?
Tick **one** box.

He flew with six other astronauts. ☐

He flew to the moon. ☐

He flew around the Earth. ☐

He flew for less than an hour. ☐

[1]

14. What are the names of the two spaceships Alan Shepard flew in?

- ……
- …… [1]

15. Which of the astronauts in Text B did not walk on the moon?

…… [1]

16. Look at lines 13–15.

What do we learn about Alan's character?

…… [1]

17. How did Shepard support space exploration after leaving NASA?

…… [1]

Question

18. What genre is Text B?

Tick one box.

a recount ☐

a biography ☐

an information text ☐

a diary entry ☐

[1]

19. Explain why Alan Shepard has the reputation of being an exceptional astronaut. Give two reasons.

- ....
- .... [2]

20. Choose the best heading for the last paragraph of Text B.

Tick **one** box.

A quiet life ☐

The last flight ☐

Life on Earth ☐

A missed opportunity ☐

[1]

Text 16/ April 2022 Paper 2

Text for Section A, an extract from ‘Cowboy showdown’ by Chris Blake

At the museum where his dad works, Tom is helping to set up an exhibition about the Aztecs. The Aztecs were an ancient people who lived in Central America during the 14th and 15th centuries. Tom and his dad are just arriving in the Aztec room.

****

Tom gasped. He felt as though he had just stepped back in time to Ancient Mexico. There were still several unpacked crates and boxes, but the things that had been unloaded were amazing.

He pointed to a model of a twin pyramid with a squared-off top. ‘What’s this?’ Before Dad could reply, a woman appeared in the doorway. ‘Dr Sullivan, there’s a call for you,’ she said.

‘I’ll be right back,’ said Dad, heading to the office. ‘Take a look round, but be careful and don’t touch anything.’

Tom studied the displays. He saw clay statues with wide mouths and big ears, sword-like weapons and documents written in a strange language. There was even a carved wooden box that looked like a treasure chest.

In a corner, he found a wooden cylinder carved with strange symbols. The label explained it was a drum that belonged to the rain god, Tlaloc, who would bang it to create thunder! Beside it lay two mallets*.

‘This I’ve got to hear!’ thought Tom. He reached for one of the mallets, then quickly drew back his hand. Tom knew the rules but his fingers were itching. It was as if the drum were begging him to play it. He knew he shouldn’t but he was just too curious.

Tom glanced around the room to be sure there was nobody else in the room. Then he picked up a mallet and gently swung it down.

To his shock, an enormous roll of thunder exploded from the drum. Suddenly, Tom wasn't alone any more.

Standing in front of him was a blue girl wearing a feathered headdress. 'You freed me from that drum!' the girl exclaimed, throwing her arms around Tom. 'Thank you!'

Tom stepped back.

'I didn't mean to do anything,' said Tom.

Once again, the museum was rocked by an ear-splitting thunderclap. Heavy rain began to fall…inside the museum!

Another rumble of thunder shook the room. A second stranger appeared. This one had blue skin and fancy feathers. Only he was enormous!

Zuma looked nervous. Tom could only stare.

'He's Tlaloc, the rain god,' she whispered.

Tlaloc picked up the wooden drum and the rain stopped.

'Zuma! You have escaped your prison after five hundred years!' Tlaloc roared. 'But you are not free yet!'

The rain god pointed one huge finger at the treasure chest. The lid lifted with a loud creak, and six shiny coins rose out of the chest and sailed across the room. They landed with a jangle in his palm.

'You must find these six coins in order to win your freedom,' Tlaloc announced. He waved his hand and a powerful wind gusted through the room, bringing with it a thick white mist. Tlaloc tossed the coins into the mist. For a moment, they spun, shining in the air. Then the wind howled again and they vanished.

‘What’s happening?’ Zuma cried, her feathered headdress flapping wildly.

Tom was pretty sure he knew what was coming next. ‘Grab my hand,’ he shouted, ‘and hold on tight!’

‘I’m not sure where… or when… we’ll land,’ Tom shouted above the howl of the cyclone*. ‘But – it’s going to be an adventure!’

Glossary
*mallets – wooden hammers
*cyclone – windstorm

Question

2. How do we know there is a lot to do before the exhibition opens to the public?

.... [1]

3. What is the first Aztec object Tom notices?

.... [1]

4. Why does Tom’s dad leave the Aztec room?

.... [1]

6. Look at line 19.

Explain why Tom wants to be alone. Give two ideas.

- ....
- .... [2]

7. Explain in your own words why Tom is so shocked by what happens when he hits the drum (lines 20–21). Give two ideas.

- ....
- .... [2]

Question

8. Where is Zuma before Tom sees her?

……… [1]

10. Why did Zuma look nervous? Tick **one** box.

She is surprised by the arrival of a stranger. ☐

She is expecting Tlaloc to be angry with her. ☐

She is troubled when she sees the expression on Tom's face. ☐

She is afraid of Tlaloc's blue skin and fancy feathers. ☐

[1]

11. What brought the rain to an end?

……… [1]

13. Look at this sentence: '"But – it's going to be an adventure!"' (Line 48)

This suggests that Tom has been on an adventure before. Give another sentence from the text which tells us that Tom has already been on a similar adventure.

……… [1]

15. The story is told from Tom's point of view.

How would it be different if Tlaloc was telling it?

- ……
- …… [2]

16. What genre is the text? Explain how you know.

- ……
- …… [2]

Text 17/ 2022 Progression Test Paper 1 (Text A)

Text A

Gerald Durrell was a famous naturalist. As a child, he collected lots of different animals. Kokino, a local fisherman, liked to help him. In this autobiographical account, Gerald tells us about one very exciting day.

One morning, I was looking through a pile of seaweed and Kokino came over to help me. There was the usual assortment of squids the size of a matchbox, crabs and tiny fish. Suddenly, Kokino picked something out of tangled seaweed and held it out to me. I could hardly believe my eyes, for it was a seahorse*. Browny-green, it lay on Kokino's hand, gasping, with its tail coiling and uncoiling frantically.

Hurriedly, I snatched it from him and plunged it into a jar which was full of sea water. To my delight it righted itself*, its tiny fins fluttering. Feverishly, I scrabbled through the rest of the weed. I was soon rewarded, for in a few minutes, I had six seahorses in the jar.

Thrilled by my good luck, I raced back to our villa. I knew that the oxygen in the jar would not last long and, if I wanted to keep them alive, I would have to move quickly. Carrying an aquarium*, I ran down to the sea again, filled the bottom with sand and dashed back to the villa with it; then I had to run down to the sea again three times with buckets to fill it up with the required amount of water. I began to wonder whether the seahorses were worth all this trouble.

But as soon as I tipped them into the aquarium, I knew that they were. I had anchored a small, twiggy branch in the sand, and as the seahorses plopped out of the jar they righted themselves and then they sped round and round the aquarium, their fins moving so fast that you could not see them. After that, they all made for the branch, wrapped their tails round it lovingly, and stood there gravely at attention. The seahorses were an instant success with all the family. Even Larry used to watch them zooming and bobbing around their tank.

*Glossary
seahorse – a small fish that swims in an upright position and has a head like a horse
righted itself – turned the right way up
aquarium – a glass tank for keeping fish

Question

1. Name one of the sea creatures that Gerald finds before he finds the seahorse.

.... [1]

3. Why is the seahorse gasping?

.... [1]

7. Why do you think Gerald wonders whether the seahorses were worth all this trouble?

.... [1]

10. Look at the last sentence (line 23).

How do you think Larry (Gerald's brother) usually feels about Gerald's animals? Explain your answer using evidence from the text.

....

.... [2]

Text 18/ 2022 Progression Test Paper 1 (Text B)

Text B

The Children's Guide to Nature-watching

Urban environment

Towns and cities can be great places for watching wildlife. In some places, they are even better than the surrounding countryside because parks, gardens and waste ground provide a range of habitats that may no longer exist elsewhere in the area.

In general, if you are looking for wildlife in towns and cities, try to find the oldest, untidiest places. Neat, modern places have less wildlife. Lakes in city parks, and rivers running through towns, are great for birds, and you may even see dragonflies, ducks or frogs there.

Buildings

Some urban wildlife, from nesting sparrows to bats and sometimes even hedgehogs, depends on buildings. Some birds may roost in towns in winter because it's warmer there than in the countryside. Tall buildings can also provide nesting sites for birds of prey, kestrels for instance, and seemingly empty corners of building sites can have all sorts of insects and wild flowers. Even cracks in pavements or walls will be colonised by wild flowers. Don't think of them as just weeds – they are a valuable food source for many insects.

Enjoy life

The key for the urban wildlife watcher is just to keep your eyes open. And when you spot something, try to find out a bit about it and enjoy it for its own sake. It's alive, it's here and it's fascinating!

Question

12. Look at the first and second paragraphs (lines 1–8).

(a) Why does the writer say that it is sometimes better to look for wildlife in urban areas?

…… [1]

(c) Lakes and rivers are good places to see birds.

Give one example from the text of other wildlife you can find in lakes and rivers.

…… [1]

Text 19 / 2022 Progression Test Paper 2

Text for Section A, an adapted extract from Shadowsea by Peter Bunzl

First there was darkness.

Then patches of watery green light.

Then fish, whole schools of them. With luminous fins bright as knives, glowing scales that shimmered like armour.

They swam past the shadow of a submarine base.

The base was the shape of a giant rusted wheel, with spokes that ran from the exterior to its centre. Parts of it were unfinished – the ties that bound it to the seabed still under construction. Rising from the hub was a tower.

Through the tower’s only porthole, a blond boy of thirteen with bright, inquisitive eyes could be seen sitting on the cabin floor. The boy was humming a tune to himself – a tune that matched the buzzing in the walls – as he worked on a miniature wagon. Jar lids made up the wagon’s wheels, flattened cans its carriage. It had pencils for axles and wire for its yoke*.

When he was done, the boy plucked a white mouse from his pocket and tied it to the wagon. He placed the mouse on the floor and it tottered forward on tiny red paws, pulling the wagon behind it.

After a moment it broke into a run, skittering beneath a table, where two adults, a man and a woman with the same blond hair and inquisitive eyes as the boy, sat working.

The boy chased the mouse under the table and followed it out the door.

Hot on its heels, he ran down the passageway.

The mouse crossed grates and vents and wove beneath pipes, sticking close to the walls. It clattered its cart past damp bulbous diving suits that stank of the sea, tumbled across galleys and mess halls where crew members sat eating.

Still the boy chased it.

Finally, it ran through a crack where a door stood slightly ajar.

In the room beyond, row upon row of mice scrabbled about in cages.

The white mouse stopped in the centre of the spotless floor.

The boy crouched, mouth half-open, stretching out a hand to pick it up.

A swish of a skirt.

A shiny leather shoe stepped across his path.

The boy glanced up. ‘Hey, Aunt Matilda!’

A gaunt-faced woman with short slicked-back hair, wearing a white lab coat and goggles pushed back on her head, was putting on a pair of rubber gloves. ‘That’s Professor Milksop to you.’

Professor Milksop scooped up the mouse and dropped the cart unceremoniously on the floor. ‘This rodent’s valuable. You should never have taken it from the lab.’

‘He looked sad,’ the boy said. ‘I named him Spook, on account of his colouring. He looks like a Spook*, don’t ya think?’

The boy glanced at the mouse, scrabbling in the professor’s hand.

It squeaked softly.

‘Don’t be naming them,’ the professor said. ‘Name a thing and you start to have feelings for it.’

‘Go back to your quarters now, Dane. You shouldn’t be here.’

The professor kicked aside the cart and headed for a second, lead-lined door at the end of the room.

*Glossary
yoke: used to attach an animal to a cart
spook: ghost

Question

1. Where is the story set? Tick one box.

in a school ☐

under water ☐

in outer space ☐

in an aquarium ☐

[1]

4. Look at lines 9–16.

(b) Who is making the wagon?

.... [1]

(c) Give two things that are used to make the wagon.

- ....
- .... [2]

5. Look at lines 17–26.

(a) Who do you think the two adults are? Support your answer with evidence from the text.

....

.... [2]

6. Look at lines 27–35.

How does the writer make Aunt Matilda seem unpleasant? Give **two** ways.

- ....
- .... [2]

Text 20 / October 2021 Paper 1 (Text A)

Text A

The Redwood Parks

Come and see the world's tallest trees!

The Redwood Parks are a World Heritage Site, protecting nearly half of the world's old Redwood trees. Some of these champion trees grow to be more than 113 metres tall. This land of towering giants will amaze and delight you. There is nothing like it anywhere else on Earth!

Look around – you are standing among giants! See the Giant Sequoias and Giant Redwoods for yourself by taking a trip with Mercury Travel. We guarantee to make this a trip of a lifetime.
Here are some more astounding facts to tempt you to make that booking …

The Giant Redwoods

These enormous trees are known as both Giant Redwoods and Coastal Redwoods. They thrive in the humid climate of the Northern California coast. These dramatic plants have been on our planet for an astonishing 240 million years, and each individual tree can live to be 2,000 years old! Wow! How incredible is that?

By visiting the Redwood Parks with us – Mercury Travel – you can touch living history.

The Giant Sequoias

These immense trees only grow along the western slope of the Sierra Nevada Mountains – an area of stunning natural beauty.

Although they reach an impressive height (up to 76 metres tall), Giant Sequoias are usually shorter than Redwoods. What they lack in height, however, they make up for in width. You cannot believe your eyes! Giant Sequoias grow to nine metres in diameter – thereby outweighing a Giant Redwood. The largest tree in the world is known as General Sherman, a Giant Sequoia weighing a staggering 1.2 million kilos. Don't miss out on seeing this record breaker.

So visit the Redwood Parks with us – be inspired; be amazed!

Reserve your tickets online with Mercury Travel.

Question

2. Look at lines 2–9.

What promise is made?

.... [1]

5. Look at lines 10–18.

Which of the phrases below are examples of an opinion? Tick **two** boxes.

They thrive in the humid climate … ☐

… an area of stunning natural beauty. ☐

… each individual tree can live to be 2,000 years old! ☐

How incredible is that? ☐

… are known as both Giant Redwoods and Coastal Redwoods. ☐

[2]

Question

7. Give one difference between the size of a Giant Sequoia and a Giant Redwood.

.... [1]

8. How do you book a place on the trip?

.... [1]

Text 21 / October 2021 Paper 1 (Text B)

Text B

Trees are extremely important for our world. They provide wood for all sorts of things and pulp for making paper. Many trees produce fruits and nuts. Trees also provide habitats for insects, birds and other animals. Even the sap* of trees is useful as food for insects and for making maple syrup. Most importantly, trees also help to keep our air clean. We breathe in oxygen and breathe out carbon dioxide. Trees do the opposite. They breathe in carbon dioxide and breathe out oxygen. So, humans and trees are perfect partners!

There are two main types of tree: deciduous and evergreen. Deciduous trees lose all of their leaves for part of the year. In cold climates this happens in autumn, so the trees are bare throughout the winter. In hot and dry climates, deciduous trees drop their leaves during the dry season. Evergreen trees do not lose all of their leaves at the same time. They lose their leaves gradually, with new ones growing to replace the old. A healthy evergreen tree is never completely without leaves.

The part of a tree which is made up of the leaves and branches is known as the crown. Tree crowns come in many shapes and sizes. Not only does the crown shade the roots, it also collects energy from the sun and allows the tree to remove excess water to keep it cool. It is very important for trees to have a healthy crown as it is their leaves that keep the tree – and the whole wide world – healthy.

Glossary
sap – the liquid inside trees

Question

12. Which part of a tree is used to produce paper?

.... [1]

17. Text B is a non-chronological report.

Complete the statements below describing how typical features of a non-chronological report work. The first statement has been completed for you.

- The .... tense is used because non-chronological reports tell you information that is always true.
- .... words are used to give information that is specific to the topic.
- .... language is used to give factual information in a neutral tone.

[2]

Text 22 / October 2021 Paper 2

Text for Section A, an extract from ‘Moon Bear’ by Gill Lewis

On cool winter evenings when the rain would funnel up from the valleys and spit and fizzle in the fire, I’d pull a blanket around me and sit close to Grandfather.

‘Tell me the story of Naam-peng,’ I'd say.

Grandfather would smile. ‘Naam-peng? Who’s he?’

‘Naam-peng, the bravest bee.’

‘Pah!’ Grandfather would say. ‘He was only a small bee. Hardly worth a mention.’

‘Please tell me,’ I’d beg.

‘Long, long ago,’ Grandfather would begin, ‘when the world was bright and new, a Great River came flowing down from the White Mountains. The river brought forests filled with tigers and elephants, moon bears and sun bears, clouded leopards and marbled cats, mousedeer and macaques and weaverbirds and … so many animals!

‘These forests reached up to the sky and caught the rain clouds in their branches, and soon there were many rivers flowing into the Great River, all of them teeming with fish.’

‘But a monster came, didn’t it?’ I’d say. I loved this part.

Grandfather frowned and nodded. ‘But one day a monster came. Tam-laai came in the dark before the dawn, striding through forests, eating the animals and trees, then spitting out bones and pith onto the ground. He devoured anything and everything in his path. The animals ran and flew and swam for cover deeper into the forests, but still the monster came, tearing up the ground and drinking up the Great River so it became no more than a trickle, and the fish were left flapping and dying in the mud. By the end of the day, there was only a straggle of trees clinging to one small mountain.

'"Please leave us this forest," the animals squawked, and hooted and barked and squeaked. "It is all we have left." But still, the monster was hungry. He pulled himself up to his full height ...'

When Grandfather got to this part, I would stand up and flap my blankets, throwing giant shadows out behind me. I'd take a deep breath and roar, 'I am Tam-laai and I dare anyone to stop me.'

Grandfather would pretend to cower. 'All the animals hid. Not even the tiger or the bear were a match for this monster. But just then a small bee flew out from the forest and buzzed in front of Tam-laai's face.

'"I am Naam-peng," said the bee, "and I will stop you."

'The monster caught Naam-peng in his paw and threw back his head and laughed. "You?" he cried. "You are so small. Your sting would be no more than a pimple on me. You are nothing, little bee, nothing. It was not your bravery that brought you here but your stupidity. Is there anything you wish to say before I crush you with my paw?"

'Naam-peng quivered in fright but he looked the monster in the eye.

'"Tam-laai ..." he said.

'"Speak up," roared the monster. "I can hardly hear you."

'"Turn around," said Naam-peng.

'"Turn round? Me?" snorted Tam-laai.

'The monster turned.

'Before him swirled a huge black cloud. A storm of angry bees filled the whole sky, from end to end, blotting out the sun.

'Tam-laai crumpled to his knees.

'"I may be small," said Naam-peng, "but I am not alone. Did you not hear the bees?"'

Glossary

to cower: to move away in fear

Question

1. What does the rain make the fire do?

.... [1]

2. What item does the boy use to keep himself warm?

.... [1]

3 Why does Grandfather smile? Tick one box.

He is surprised by the boy's request. ☐

He thinks the boy's request is not appropriate. ☐

He is feeling confused by the boy's request. ☐

He is pretending not to know what the boy is requesting. ☐

[1]

4. In the story, what do the trees help to create?

.... [1]

5. Give a reason why 'Grandfather frowned' (line 17).

.... [1]

7. Look at lines 17–24.

Many different kinds of animals escape from the monster.

How do we know from the information in this paragraph that there are different kinds of animals?

.... [1]

8. Why are the fish dying?

.... [1]

Question

10. Look at this sentence: 'He pulled himself up to his full height …' (Lines 26–27)

(a) Give a reason why the monster pulled himself up to his full height.

.... [1]

11. Look at this sentence: 'When Grandfather got to this part, I would stand up and flap my blankets, throwing giant shadows out behind me.' (Lines 28–29)

The boy flaps his blankets to make giant shadows behind him. Why does he do this?

.... [1]

12. Grandfather pretends to be afraid: 'Grandfather would pretend to cower.' (Line 31)

Why does Grandfather pretend to be afraid?

.... [1]

15. What does Tam-laai think will happen to him if the bee attacks him?

.... [1]

16. Look at this sentence: 'Naam-peng quivered in fright but he looked the monster in the eye.' (Line 40)

What does the sentence above tell us about the character of Naam-peng?

.... [1]

17. Look at line 44: '"Turn round? Me?" snorted Tam-laai'.

Why does Tam-laai say this? Tick **one** box.

He thinks the bee is talking to someone else. ☐

He is unable to hear what the bee is saying. ☐

He is surprised that the bee is telling him what to do. ☐

He feels unsure about what the bee wants from him. ☐

[1]

18. What is the huge black cloud made up of?

.... [1]

19. (a) Grandfather's story is an example of a fable.

Explain how you know it is a fable. Give two reasons.

- ....
- .... [2]

(b) Fables usually have a moral. What is the most suitable moral for Grandfather's story?

.... [1]

20 (a) Who is the point-of-view character in this text?

.... [1]

(b) How do you know?

.... [1]

Text 23 / April 2021 Paper 1 (Text A)

Text A

Robots rule!

News for Kids (NfK) gets a sneak peek of a new robot exhibition in Chicago, Illinois.

By News for Kids reporter Peter Shaw

*****

Bionic robots! Furry robots! Robots that can play football, ride a bike and climb walls! You can see them all at a new exhibition called Revolutionary Robots, at the Lincoln Institute in Chicago, USA.

The exhibition, which opened on October 8, shows what some remarkable robots can do. As I entered the exhibition there were robots and humans there to greet me. I even got to meet a robot named SYRA. SYRA was able to copy the exact look on my face when I saw the exhibition for the first time.

Paul Watson, head of the Lincoln Institute, welcomed visitors. ‘I promise you, you’ll have fun here!’ he said. But he stressed that robots are not just toys. ‘Robots are going to be a big part of our lives,’ he told NfK. ‘You can see how they’re helping people already.’ Rupert the Robot, for example, is used in hospitals to help patients with different needs. This furry robot feels warm and reacts to touch, and people find this comforting.

It wouldn’t be the Lincoln Institute without loads of hands-on activities. I got to challenge a robot named Dexter to a game of tick-tack-toe*. Believe it or not, after a very quick game, it was actually Dexter who won!

In another area of the exhibition, I saw robots playing football. It was an amazing sight. Scientists expect robots to be able to play, and win, a real football game against humans by 2050. Who knows what other fantastic things robots will be able to do by then!

Glossary
tick-tack-toe: a game also known as noughts-and-crosses

Question

2. Look at lines 4–6.

(b) What is the name of the event the report is about?

.... [1]

5. Look at lines 17–23.

(a) The Lincoln Institute is famous for exhibitions that visitors can take part in.

Give one sentence that tells us this.

.... [1]

6. In Text A, there are many facts and some opinions. Look at the extracts below from Text A.

Which of the extracts below are opinions? Tick **two** boxes.

It was an amazing sight. ☐

This furry robot … reacts to touch. ☐

I promise you, you'll have fun here! ☐

I got to challenge a robot named Dexter … ☐

… there were robots and humans there to greet me. ☐

[2]

Text 24 / April 2021 Paper 2

Text for Section A, an extract from 'The Infinite Lives of Maisie Day' by Christopher Edge

Maisie Day is a girl who has just woken up at home on her tenth birthday.

******

It's my birthday.

Jumping down from my bed, I pull open the curtains and sunlight floods into my room. Through the window I can see the gazebo* that Mum and Dad have bought for my birthday party laid out across the lawn* beneath protective plastic sheets, just waiting now for Dad to put it up.

I can't stop myself from grinning. Today is going to be the best day ever. I'm ten years old.

Maybe now that I'm ten, Mum and Dad will let me go to the shops on my own or even stay up late, just like Lily. Lily's my older sister. She's fifteen years old.

Pulling on my dressing gown over my pyjamas, I head down the stairs. The house is so quiet. Usually Dad's already in the kitchen by now, noisily cooking up one of his Saturday-morning fry-ups, while Mum sits at the kitchen table reading the newspaper.

I turn right at the bottom of the stairs, heading down the hallway and into the kitchen. Beneath my bare feet, the black-and-white tiles covering the floor feel freezing cold. I shiver. The kitchen table is deserted, the cooker standing silent as the empty work surfaces gleam. There's nobody here.

I peer through the patio doors* that lead out into the back garden, wondering for a second if Mum and Dad have sneaked out there to make a start on putting up the gazebo for my party later today, but there's nobody there either.

The living room is just as empty as the kitchen, the TV switched off and not a cushion out of place on the sofa. I'm not surprised that Lily's not up yet, as she doesn't usually surface until after ten at the weekend. It's all to do with the fact she's a teenager and the hormones in her brain that make her sleep late. Maybe that will start happening to me now that I'm ten. Now that I'm ten, everything might change.

I've done a circuit of the downstairs now: hall, kitchen, living room and back to the hall. If Mum and Dad really are hiding somewhere ready to give me a birthday surprise, then they're running out of rooms. Our house really isn't that big.

Standing at the bottom of the stairs, I call out again.

'Mum! Dad! This isn't funny. Where are you?'

The excitement I felt when I sprang out of bed has now turned into a nagging sense of worry. I race up the stairs, two steps at a time, wanting this stupid game of hide and seek to be over already.

Back on the landing, I glance towards the second flight of stairs that lead up to Lily's room in the attic. A NO ENTRY sign is stuck to the wall at the bottom of the stairs and beneath this Lily has written 'NO SISTERS ALLOWED'.

She means me.

I wouldn't normally dare to go anywhere near Lily's room on a Saturday morning. Her rage can be positively volcanic if her weekend lie-in is disturbed. But this isn't a normal Saturday. It's my birthday and I want to know where everyone is.

Glossary

gazebo: a small tent-like building in a garden
lawn: area of grass in a garden
patio doors: large, glass doors

Question

1. Look at lines 1–9.

(b) What are Maisie's parents planning to do for her birthday?

.... [1]

(d) What is Maisie's sister allowed to do that Maisie is not?

Give two things.

- ....
- .... [2]

7. Explain what the sentence *This isn't funny* tells us about how Maisie feels.

Give two ideas.

- ....
- .... [2]

8. What do we learn about the relationship between Maisie and Lily in lines 36–39? Give two ideas.

- ....
- .... [2]

9. What does the sentence in line 40 tell us Maisie is considering doing?

.... [1]

11. Maisie believes her life will be better after today.

Give three quotations from the text that tell us this.

- ....
- ....
- .... [3]

Question

12. This story is told from Maisie's point of view.

How do we know this? Give **two** ways.

- ……
- …… [2]

13. Which genre of fiction is this text? Tick one box.

fantasy ☐

historical fiction ☐

mystery ☐

science fiction ☐

[1]

Text 25/ 2020 Sample Test Paper 2

Text for Section A, an extract from ‘Flambards’ by K. M. Peyton.

Christina Parsons, a teenage orphan, has been sent to live with her Uncle Russell. The house is called Flambards. In this text, Christina arrives at Flambards to find that her cousin William has been in an accident.

******

‘This is Flambards, miss.’

Some big chestnut trees lined the long drive: a great heap of rotted leaves lay tumbled below, with burst conkers* all over the gravel, their shells shrivelled like little brown oranges. The man stopped the horse in front of the door, and helped Christina down. Nobody seemed to be waiting for her.

‘I’ll’ carry your trunk into the hall, miss. Go in. The door will be open.’

Christina crossed the porch which was full of muddy boots, and anxiously pushed opened the door. She found herself in a big, cold hall. A thin, worn looking woman, obviously a servant, was coming through a doorway on one side to greet her, and in the doorway on the other side a man on crutches appeared suddenly, giving Christina a start.

‘Is it William?’ he said. Seeing Christina, he added, ‘Oh, no, it’s you.’

‘It’s Miss Christina, sir’ said the woman.

‘Yes, well – see to her,’ the man said shortly – very rudely, Christina thought.

She looked at him curiously, having heard so much of Uncle Russell, and found him not unlike she had imagined: a big, but shrunken-looking man, with heavy shoulders and long, spindly legs, he was wrinkled, with a flattened, broken nose and very fierce eyes. I shall keep out of his way, she thought, but said politely, ‘How do you do, Uncle’, but he took no notice.

‘Tell me when William comes,’ Russell said to the woman, but the man, coming in with Christina’s trunk said, ‘The carriage is coming up the drive now, sir, and Dr Porter’s right behind.’

Through the open door the scrunch of several lots of hooves could be heard. The woman said quickly to Christina, ‘I’ll see you in a minute, miss. Everything’s happening at once, Mister William’s had an accident.’

Christina shrank back as everyone went to the door. The thin-faced servant turned and said, ‘Come along, I’ll show you to your room.’ She pointed down the corridor, ‘That’s your room. Last door on the left.’

Christina walked down the corridor and opened the door. At first glance it looked charming, much prettier and bigger than any room she had ever been given before. However, on closer inspection, it was shabby. The wallpaper, a close design of pink and brown flowers was faded, the washstand china was chipped, and the patchwork quilt all coming apart. The general effect, though, was pretty and homely, with a big window looking out over the garden. There was plenty of furniture, a big wardrobe, a dressing table and a carpet on the floor. Her trunk stood at the foot of the bed. She opened it and started to put her things away, leaving out a navy blue dress to change into for dinner. She did not fancy going down to Uncle Russell. She took as long as she could about washing and changing, and became painfully aware that she was very hungry indeed. She had no alternative but to go downstairs.

Glossary
a conker: a kind of nut

Question

2. Where is Christina when she first sees Uncle Russell?

.... [1]

4. Give one quote that tells you that Christina has not met Uncle Russell before.

.... [1]

7. Explain how Uncle Russell is rude to Christina. Give **two** ways.

- ....
- .... [2]

10. Flambards seems like a house that is uncared for.

Give **three** examples from the text to support this idea.

- ....
- ....
- .... [3]

11. How do you think Christina feels about seeing Uncle Russell again? Give **two** quotations from the text to support your answer.

Christina feels

....

Quotations

- ....
- .... [3]

Text 26/ October 2020 Paper 1 (Text A)

Text A

Should a child over nine years old choose their own bedtime?

This is not a simple question. One side will argue that science proves children need a lot of sleep. The other side will say that children have to learn to take care of themselves, and giving them the responsibility for choosing their bedtime is an important step.

Those in favour of a child choosing their own bedtime believe a child should learn to set their own day-to-day routine. In fact, many teenagers argue that they are the ones who understand their daily timetable best. So, bedtime should be their decision. Supporters are adamant this teaches young people self-discipline – a vital life skill, in their opinion.

Many children also point out that they would be less stressed about studying in the evenings if they could choose their own bedtime and adjust it to suit their workload. In addition, they would have time each evening to talk to their families. Supporters also say that children do know when they are tired and can manage tiredness by deciding when it's bedtime. Moreover, children become independent and develop a trusting relationship with their parents. The result of this is fewer family arguments.

On the other hand, most parents think children make bad decisions about bedtimes. In their opinion, parents judge best what is right for a child and will make sure a child gets enough sleep so they can concentrate appropriately at school.

Scientific research shows that children younger than ten need more than 11 hours' sleep a night to stay healthy and grow; even teenagers need ten hours a night. Consequently, opponents emphasise that tired children become bad-tempered, find daily tasks hard, and are likely to get ill.

Perhaps the best answer is to 'meet in the middle'. If parents set bedtimes during the week, then at weekends or holidays children could choose, giving them more independence and an understanding of how to care for themselves as they grow.

Question

1. Why do teenagers think they should choose their own bedtimes?

…… [1]

3. How can choosing their own bedtime help a child with their homework?

…… [1]

4. Look at the third paragraph (lines 10–16).

Explain how family life improves when a child sets their own bedtime.

……

…… [2]

6. Give a fact from lines 17–23.

…… [1]

7. Look at the fifth paragraph (lines 21–24).

Give one problem that children experience when they have not had enough sleep.

…… [1]

10. Complete the chart below to show the language features of a balanced argument.

Language feature	Example from Text A
▪ general names /groups	▪ teenagers
▪ present tense	▪ ………………………………………………………………
▪ discussion connectives	▪ ………………………………………………………………
▪ ………………………………………………………………	▪ Those in favour of…

Text 27 / October 2020 Paper 1 (Text B)

Text B

Sleep

Every creature needs to sleep. Babies, elephants, kids, koala bears, grandparents, and hippos in the jungle – they all sleep! Just like eating, sleep is necessary for survival.

What happens during sleep?

Sleep gives your body a rest and allows it to prepare for the next day. It's like giving your body a mini-vacation. Sleep also gives your brain a chance to organise everything. Scientists aren't exactly sure what kinds of organising your brain does while you sleep, but they think sleep might be the time when the brain sorts and stores information, replaces its chemicals and solves problems.

How much sleep do people need?

The amount of sleep a person needs depends on their age. Babies, of course, sleep a lot – about 14 to 15 hours a day! But older people need only about seven or eight hours of sleep each night. Most children between the ages of 5 and 12 years need 10 to 11 hours of sleep.

Did you know?

- Missing one night of sleep makes a person grumpy and clumsy.
- After missing two nights of sleep, a person will have problems thinking and doing things; his or her brain and body won't be able to do simple tasks properly.
- After five nights without sleep, a person will hallucinate. (This means seeing things that aren't actually there.)
- Eventually, without sleep, it becomes impossible for the brain to give its directions to the rest of the body – the brain needs to spend time in bed and catch its ZZZs!

Question

13. What is the purpose of sleep?

Tick **two** boxes.

to help the brain hallucinate ☐

to get the body ready for daily life ☐

to allow the brain to refuel ☐

to shut down the brain and body ☐

to give the brain a holiday ☐

[2]

15. Identify the features of a non-chronological report present in Text B.

Complete the chart using examples from Text B.

Feature	Example from Text B
▪ subheadings	▪ ………………………………………………………………………
▪ technical language	▪ ………………………………………………………………………
▪ ………………………………………………………………………	▪ After missing two nights of sleep, a person will have problems thinking and doing things.

Text 28/ October 2020 Paper2

Text for Section A, an extract from ‘Private Peaceful’ by Michael Morpurgo

Three boys are at home with their mother. One of the boys, Charlie, is worried because he has done something bad. He has stolen an old dog, a foxhound called Bertha.*

******

‘He’ll know,’ Charlie whispered to me in bed at dawn. ‘As soon as they find Bertha gone, the Colonel will know it was me. I won’t tell him where she is. I don’t care what he does, I won’t tell him.’

Charlie and I ate our breakfast in silence, hoping the inevitable storm wouldn’t break, but knowing that sooner or later it must. Big Joe sensed something was wrong – he could always feel anxiety in the air. He was rocking back and forth and wouldn’t touch his breakfast. So then Mother knew something was up as well. Once she was suspicious Mother was a difficult person to hide things from, and we weren’t very good at it, not that morning.

‘Is Molly coming over?’ she asked, beginning to probe.

There was a loud and insistent knocking on the door. She could tell at once it wouldn’t be Molly. It was too early for Molly, and anyway she didn’t knock like that. Besides I think she could already see from our faces that Charlie and I were expecting an unwelcome visitor. As we feared, it was the Colonel.

Mother invited him in. He stood there glaring at us, thin-lipped and pale with fury. ‘I think you know why I’ve come, Mrs Peaceful,’ he began.

‘No, Colonel, I don’t,’ said Mother.

‘So the young devil hasn’t told you.’ He was shouting now, shaking his stick at Charlie. Big Joe began to whimper and clutched Mother’s hand as the Colonel ranted on.

'That boy of yours is a despicable thief. First of all he steals the salmon out of my river. And now, in my employ, in a position of trust, he steals one of my foxhounds*. Don't deny it, boy. I know it was you. Where is she? Is she here? Is she?'

Mother looked to Charlie for an explanation. 'He was going to shoot her, Mother,' he said quickly. 'I had to do it.'

'You see!' roared the Colonel. 'He admits it! He admits it!' Big Joe was beginning to wail now and Mother was smoothing his hair, trying to reassure and comfort him as she spoke. 'So you took her in order to save her, Charlie, is that right?'

'Yes, Mother.'

'Well, you shouldn't have done that, Charlie, should you?'

'No, Mother.'

'Will you tell the Colonel where you've hidden her?'

'No, Mother.

Mother thought for a moment or two. 'I didn't think so,' she said. She looked the Colonel full in the face. 'Colonel, am I right in thinking that if you were going to shoot this dog, presumably it was because she's no use to you anymore – as a foxhound I mean?'

'Yes,' the Colonel replied, 'but what I do with my own animals, or why I do it, is no business of yours, Mrs Peaceful. I don't have to explain myself to you.'

'Of course not, Colonel,' Mother spoke softly, sweetly almost, 'but if you were going to shoot her anyway, then you wouldn't mind if I were to take her off your hands and look after her, would you?'

Glossary
foxhound: a type /breed of dog

Question

1. What does Charlie refuse to do?

.... [1]

4. What do we learn about Mother from lines 4–9? Tick **one** box.

She is strict about setting rules for her children. ☐

She is foolish about her children's needs. ☐

She is observant of her children's behaviour. ☐

She is trusting of her children's honesty. ☐

[1]

6. Give **two** reasons why Mother knows it is not Molly knocking at the door.

- ....

- .... [2]

8. Suggest one reason why Big Joe 'began to whimper and clutched Mother's hand' (line 19).

.... [1]

9. What had Charlie previously taken from the Colonel before he took Bertha?

.... [1]

11. What does Mother do to Big Joe in response to the noise he makes?

…… [1]

14. What is the 'it' that Charlie is referring to when he says, 'I had to do it' (line 26)?

…… [1]

15. Look at lines 25–35.

(a) Which of the statements below about Charlie is true?

Tick one box.

He lied about the dog to the Colonel. ☐

He behaved disrespectfully to his mother. ☐

He did what he believed was right. ☐

He didn't realise taking the dog would be a problem. ☐

[1]

(b) Mother asks Charlie if he will tell the Colonel where he has hidden Bertha and he replies 'no.' (Lines 33–34)

Explain how Mother's response shows how well she knows Charlie.

…… [1]

Text 29 / April 2020 Paper 1 (Text A)

Text A

Extreme sports

Definition

Extreme sports involve a high level of danger – whether it's jumping from an aircraft, performing daring mid-air flips on a skateboard, or climbing up a vertical rock face. Great speed, height or depth is what makes the sport extreme. To do any extreme sport, a person needs to be strong and skilful; extreme sports push people to their physical and mental limits.

History

Most extreme sports are new sports, but some have been around for a very long time. Rock climbing as a sport dates from the 1880s, but, of course, climbing rocks has been a necessity throughout history for people who live in mountainous areas. Bungee jumping* developed from land diving, which has been done for thousands of years. Tribesmen in Vanuatu use land diving to test the courage of young men.

Equipment

Many extreme sports use specialised equipment designed to keep the people doing them safe. Such equipment may include ropes, helmets, pads and lifejackets. Wearing the right protective gear can prevent serious injuries. The kit needs to be strong enough to withstand the extreme conditions and specific to the needs of each sport.

____

The 'X Games' is an extreme sports competition that happens twice a year. Athletes from around the world compete for medals, money and prizes. The events can vary, but usually include skiing, snowboarding, BMX biking and skateboarding.

Popularity

Extreme sports are becoming very popular. In fact, activities such as mountain biking and snowboarding are attracting larger numbers every year, whereas fewer people are doing traditional sports like basketball, because taking part in extreme sport gives a person an amazing rush of excitement, and challenges their fears. Moreover, new research shows that people who do extreme sports have better physical and mental health. They become more confident and motivated in their daily lives.

Glossary

bungee jumping: jumping from a great height while attached to a rope

Question

1. What makes an extreme sport different from an ordinary sport?

.... [1]

3. Which extreme sport is related to a custom carried out by people from Vanuatu?

.... [1]

4. Explain why special equipment is needed to take part in extreme sports. Give two reasons.

....

.... [2]

Text 30/ April 2020 Paper 1 (Text B)

Text B

Mountain biking news roundup!

Here are the big stories leading the way this month …

Silverstar Bike Park

New MTB* trails coming soon!

Not far from the beautiful Scottish fishing port of Invertay, exciting things are happening for bike fanatics. Hidden in the gently rolling countryside is Silverstar Bike Park – a new playground of perfect curving bends and a mind-blowing number of jumps.

Motocross rider and superstar biker Ed Stanway is the guy responsible for bringing the trails to life. He hopes to open the park this summer and has spent the last six months preparing and digging, trying to get the trails into shape. Ed's team have moved huge amounts of earth and created amazing hill features and rugged trails on this spectacular site overlooking the countryside and nearby sea.
‘

With trail grades from easy blue through to double black, there should be something for everyone here,' says Ed.

For more information head to our website.

2017 Mountain Bike World Cup

The Cross-country and Downhill World Cup kicked off earlier this month in Lourdes, France. This was the first of six rounds of competitions taking place across the globe. This season's programme looks excellent, with some amazing courses and the usual high level of biking talent.

Mountain Bike Monthly is running a one-off competition this month to win flights and tickets to the final round in Cairns, Australia. This is a fantastic chance to get out there and see the thrilling finale to the season. See page 60 for entry rules and details. Good luck!

Question

10. Give the sentence that tells you that Text B is about the most important new events in mountain biking at the moment.

.... [1]

12. One natural feature that can be seen from the bike park is rolling countryside (line 5).

Look at lines 7–11.

Give another natural feature that can be seen.

.... [1]

13. What does the colour of the trail tell the rider?

.... [1]

14. Who or what is the biking talent (lines 18–19)? Tick one box.

the trails ☐

the bikes ☐

the jumps ☐

the riders ☐

[1]

16. Text B is a news report from a sports magazine. One feature of a news report is a short, bold headline. Give two more features of a news report used in Text B.

- ………
- ……… [2]

17. Text A and Text B are different genres, but their purpose is the same.

What is the purpose of both Text A and Text B? Tick one box.

to advise ☐

to argue ☐

to recount ☐

to inform ☐

[1]

Text 31/ April 2020 Paper 2

Text for Section A, an extract from ‘Granny’ by Anthony Horowitz

Heathrow Airport

The storm broke early in the evening and by seven o’clock it looked as if Heathrow might have to shut down. Runway one had disappeared in the rain. Runway two was a canal. Half the planes had been delayed and the other half were circling hopelessly above the clouds, waiting their turn to land. The wind had blown an Air France DC10 all the way to Luton while, in a jumbo jet from Tokyo, seventy-nine Japanese passengers had all been sick at the same time. It was a night no one would forget.

The green Mercedes reached the airport at exactly half past seven, skidding round a corner and spraying water over two traffic wardens, a porter and a visitor from Norway. Swerving across the road, it missed a taxi by inches and rocketed into the car park. The electric side window slid down and a hand with a signet ring* and the initials GW entwined in gold reached out to pluck a parking ticket from the machine. Then the car jumped forward again, shot up three ramps with the tyres screaming and crashed into a wall. Ten thousand pounds’ worth of metal and paintwork crumpled in on itself. The engine died. Steam hissed from beneath the bent and broken bonnet.

The door of the car opened and three people got out. The driver was a short, bald man. Next to him was a woman in a fur coat. The back seat had been occupied by a twelve-year-old boy.

‘You told me to park on the fourth floor!’ the man screamed. ‘The fourth floor!’

‘Yes, Gordon …’ the woman muttered.

‘But this car park’s only got three floors!’ the man moaned. He pointed at the wreck of his car. ‘And now look what’s happened!’

‘Oh, Gordon …’ The woman’s lips quivered. For a moment she looked terrified. Then she blinked. ‘Does it really matter?’ she asked.

The man stared at her. ‘You’re right!’ he exclaimed. He laughed out loud. ‘It doesn’t matter at all! We’re leaving the car here! We’ll never see it again …!’

They only had two suitcases between them. Part of a pink silk tie, a striped pyjama leg and a frilly shower cap were poking out of one side.

‘Come on!’ the man exclaimed. ‘Let’s go …’

But just then there was a flash of lightning and an explosion of thunder and the three of them froze, alone in the middle of the dimly lit car park. A plane roared past overhead.

‘Oh, Gordon …’ the woman whimpered.

‘It’s all right,’ Gordon snapped. ‘She’s not here. Keep your hair on. We’re going to be all right. I’d keep my hair on except I packed it …’

‘Come on. We’ve got to get tickets,’ the boy said. And without waiting for his parents he began to walk towards the lifts.

Ten minutes later, the family was queuing up at the British Airways ticket desk. After the darkness of the storm, the building was unnaturally bright, like a television set with the colour turned up too much. There were people everywhere, milling around with their suitcases and carrier bags. A policeman patrolled the area. He was the only person smiling.

Glossary
signet ring: a finger ring with a person’s initials on it.

Question

2. What is happening at Heathrow Airport to cause problems?

.... [1]

4. Where was one plane forced to go instead of Heathrow?

.... [1]

5 (a) What happened to the porter?

.... [1]

(b) How is the Mercedes car being driven?

Complete the table below with two quotations from the text.

How	Quotation
too fast	rocketed into the car park
dangerously	• .... • ....

[2]

Question

6. Look at this sentence: 'The electric side window slid down and a hand with a signet ring and the initials GW entwined in gold reached out to pluck a parking ticket from the machine.' (Lines 9–11)

Explain how the writer creates interest in the character driving the car. Give **two** ways.

....

.... [2]

8. What caused the driver to crash into the wall?

.... [1]

9. Why does the man laugh after the crash? Tick **one** box.

because the car is old ☐

because the woman is scared ☐

because the car is unimportant ☐

because the passengers are safe ☐

[1]

10. Look at this sentence: 'Part of a pink silk tie, a striped pyjama leg and a frilly shower cap were poking out of one side.' (Lines 25–26)

What does this tell us about how the people from the car left home?

.... [1]

12. Give one sentence from the text that tells us that the family are running away from someone.

.... [1]

14. Look at lines 33–34.

The boy is more in control of the situation than his parents. How does the boy show this?

.... [1]

15 (b) Why does the inside of the airport building seem so bright?

.... [1]

16. Look at this sentence: 'He was the only person smiling.' (Line 38)

Give a reason why the other people in the airport are not as cheerful as the policeman.

.... [1]

17. Whose point of view is the story being told from? Tick **one** box.

the woman ☐

the boy ☐

the narrator ☐

the man ☐

[1]

18. This text has features from **two** genres of writing.

What are the two genres? Tick two boxes.

horror ☐

science fiction ☐

thriller ☐

historical fiction ☐

comedy ☐

[2]

Text 32/ October 2019 Paper 1 (Text A)

Text A

Alexander Graham Bell and the invention of the telephone

While experimenting with how to improve the telegraph machine, scientist Alexander Graham Bell came up with a clever idea. He realised that rather than sending a code along an electrical wire, it might be possible to send the actual sound of a human voice.

Bell started to experiment, but lacked the time and skill to make the equipment he needed. So, he engaged the help of Thomas Watson, who worked in a nearby electrical shop. The two became fast friends, and worked together to produce sounds over the 'harmonic telegraph', an early machine for transmitting sound. One day in June 1875, Bell was at one end of the wire while Watson worked on a broken transmitter in another room. By chance, Bell heard the twanging sound of Watson plucking a string coming to him along the wire.

The next day, Bell used the same instrument to transmit the sound of his voice along the wire to Watson. Recognisable voice sounds could be heard but not actual words. Bell and Watson experimented all summer, and in September 1875, Bell completed the documents asking for his first telephone patent*. The patent was granted to Bell on 7 March, 1876. It wasn't until three days later that Bell managed to transmit the first understandable words. The telephone was born!

Bell announced his discovery, first to scientists in Boston and then to a group of influential people in Philadelphia including Brazilian Emperor Dom Pedro II and eminent British physicist William Thomson. The emperor exclaimed, 'My gosh! It talks!' Thomson took news of the discovery to other countries and proclaimed it 'the greatest by far of all the marvels of the electric telegraph.'

By the summer of 1877, the telephone had become a business. The first private telephone exchange was built in Connecticut and the Bell Company was created. Bell was the owner of a third of the company's shares and quickly became a wealthy man.

Glossary
patent: permission to be the only person to sell a new invention

Question

1. What was Alexander Graham Bell's job?

…… [1]

4. What was Bell and Watson's aim when they worked together?

…… [1]

7. How do we know that Bell was in a hurry to be granted a patent for the telephone?

…… [1]

8. Name two people who were in the audience when Bell first spoke about his discovery.

- ……
- …… [1]

Text 33 / October 2019 Paper 1 (Text B)

Text B

A short biography of Alexander Graham Bell

Alexander Graham Bell was born on 3 March 1847 in Edinburgh. He was educated there and in London. His father and grandfather were both experts in the art of speaking clearly, and, at the age of 16, Bell himself began researching the mechanics of speech. In 1870, Bell's family emigrated to Canada, and the following year Bell moved to the United States to teach. There, he used a system called 'visible speech', which had been developed by his father, to teach children who could not hear or speak. In 1872, Bell founded a school in Boston to train teachers of the deaf. The school later became part of Boston University, where, in 1873, Bell was appointed professor of vocal physiology.

Bell had been fascinated by the idea of transmitting speech for a long time, and by 1875 had come up with a simple receiver that could turn electricity into sound. Other inventors were working on similar machines, including an Italian-American, Antonio Meucci. Debate continues today as to who should actually be recognised for inventing the telephone.

In 1880, Bell was awarded the French Volta Prize for his invention. With the prize money, he established the Volta Laboratory in Washington. There he continued experiments: in communication, in medical research and in techniques for teaching speech to the deaf. In 1888, Bell was one of the original members of the National Geographic Society; he served as its president from 1896 to 1904.

Question

13. Text **B** is a biography. Which of the following is a typical language feature of a biography? Tick **one** box.

persuasive language ☐

contractions ☐

present tense ☐

time connectives ☐

[1]

14. Name **two** places where Alexander Graham Bell studied.

- ....
- .... [2]

15. Why do people still argue about who invented the telephone?

.... [1]

16. How was Bell rewarded for his work on transmitting speech?

.... [1]

17. What role did Bell have at the beginning of the twentieth century?

.... [1]

19. Bell cared about helping people who suffered from physical disabilities.

Give **two** examples from Text B to support this statement.

- ....
- .... [1]

Text 34/ October 2019 Paper 2

Text for Section A, an extract from ‘Stig of the Dump’ by Clive King

The Ground Gives Way

If you went too near the edge of the chalk-pit the ground would give way. Barney had been told this often enough. Everybody had told him. His grandmother, every time he came to stay with her. His sister, every time she wasn’t telling him something else. Barney had a feeling, somewhere in his middle, that it was probably true about the ground giving way. But still, there was a difference between being told and seeing it happen. And today was one of those grey days when there was nothing to do, nothing to play, and nowhere to go. Except to the chalk-pit. The dump.

Barney got through the rickety fence and went to the edge of the pit. This had been the side of a hill once, he told himself. Men had come to dig away the chalk and left this huge hole in the earth. He thought of all the sticks of chalk they must have made, and all the blackboards in the school they must have written on. They must have dug for hundreds of years. And then got tired of digging, or somebody had told them to stop before they dug away all the hill. And now they did not know what to do with this empty hole and they were trying to fill it up again. Anything people didn’t want they threw into the bottom of the pit.

He crawled through the rough grass and peered over. The sides of the pit were white chalk, with lines of flints poking out like bones in places. At the top was crumbly brown earth and the roots of the trees that grew on the edge. The roots looped over the edge, twined in the air and grew back into the earth. Some of the trees hung over the edge, holding on desperately by a few roots. The earth and chalk had fallen away beneath them, and one day they too would fall to the bottom of the pit. Strings of ivy and the creeper called Old Man’s Beard hung in the air.

Far below was the bottom of the pit. The dump. Barney could see strange bits of wreckage among the moss and elder bushes and nettles. Was that the steering wheel of a ship? The tail of an aeroplane? At least there was a real bicycle. Barney felt sure he could make it go if only he could get at it. They didn't let him have a bicycle.

Barney wished he was at the bottom of the pit.

And the ground gave way.

Barney felt his head going down and his feet going up. There was a rattle of falling earth beneath him. Then he was falling, still clutching the clump of grass that was falling with him.

'This is what it's like when the ground gives way,' thought Barney. Then he seemed to turn a complete somersault in the air, bumped into a ledge of chalk half-way down, crashed through some creepers and ivy branches, and landed on a bank of moss.

Question

2. Who is Barney visiting on the day he goes to the chalk-pit

.... [1]

3. Barney is not certain that what he has been warned about the chalk-pit is true.

Give one quote from the first paragraph (lines 1–8) to support this statement.

.... [1]

6. Give two possible reasons from the text why digging at the chalk-pit ended.

- ....
- .... [2]

7. Explain in your own words why Barney calls the chalk-pit 'the dump'.

.... [1]

Question

8. Look at this phrase: 'He crawled through the rough grass ...' (Line 17)

What does the way Barney moved to the edge of the pit suggest?

.... [1]

13. Why does Barney want to be in the chalk-pit?

.... [1]

16. Give one sentence from the last paragraph (lines 35–38) that shows Barney is calm in a serious situation.

.... [1]

17. What two things happen to soften the final impact of Barney's fall?

- ....
- .... [2]

18. The text is an extract from 'Stig of the Dump.'

From the evidence in this extract, which genre do you think the story is? Tick one box.

fable ☐

horror ☐

adventure ☐

science fiction ☐

[1]

19. The story is told by a narrator, but it is told from Barney's point of view.

(a) How do we know it is told from Barney's point of view?

.... [1]

(b) How would the text be different if the story were told by Barney?

.... [1]

Text 35 / April 2019 Paper 1 (Text A)

Text A

Lewis Clarke: South Pole trek teenager breaks record

A 16-year-old boy has become the youngest person to trek to the South Pole. Lewis Clarke, from Bristol, has spent almost 50 days battling temperatures as low as -40°C and winds of up to 193 kilometres per hour.

The challenge began on 2 December 2013, two weeks after his 16th birthday and finished on 16 January 2014. It brought an end to an expedition which saw Lewis ski for an average of eight hours a day, covering about 29 kilometres, while pulling his supplies behind him on a sled.

His only help has been from experienced polar guide, and expedition companion, Carl Alvey.

Difficulties encountered by Lewis along the way have included blisters*, coughing caused by being at high altitudes and a broken ski. But the cold itself has not fazed him. He admits to being the type of person who wears shorts in winter and much prefers snow to heat.

'I knew it would be hard but it's harder than I ever thought it would be' he said, still 80 kilometres from the end. 'However, I think sometimes about how few people have done this. Only 300 in 100 years. And I'm doing it! That's pretty cool.'

Explorer Sir Ranulph Fiennes was full of praise, calling it a 'great achievement'. Mr Fiennes said he had not travelled along the same route, but the conditions would have been dependent on the weather, avoiding crevasses, and how good Lewis was at skiing.

Lewis's record – for the same coast-to-pole route – was previously held by 18-year-old Sarah McNair Landry, from Canada. Aside from making history, Lewis has raised more than £3,000 for the Prince's Trust, a charity helping young people, through the expedition. His father, Steven, said he was 'incredibly proud'.

Glossary
blisters: a minor foot injury

Question

1. Read lines 1–3. What is Lewis Clarke's great achievement?

.... [1]

3. Look at this sentence: 'His only help has been from experienced polar guide, and expedition companion, Carl Alvey.' (Lines 8–9)

Using the information in the sentence above, explain in your own words, two ways in which Carl Alvey helped Lewis on the journey.

- ....
- .... [2]

4. What health problem did high ground create for Lewis?

.... [1]

6. Give a quotation that shows Lewis's surprise at the effort needed to complete the expedition.

.... [1]

8. What will the money that Lewis has collected be used for?

.... [1]

11. Complete the table below so that the features of a journalistic text are matched with an example from Text A. The first one has been done for you.

Feature	Example from Text A
• Powerful verbs	• battling (temperatures)
• Third person	• ....
•	• Mr Fiennes said he had not travelled along the same route, but the conditions would have been dependent on the weather, avoiding crevasses, and how good Lewis was at skiing.

Text 36/ April 2019 Paper 1 (Text B)

Text B

Roald Amundsen

Roald Amundsen was born on July 16, 1872 in Borge, Norway. He grew up longing to be an explorer and to follow in the footsteps of his hero, the British Arctic explorer John Franklin. Amundsen became the leader of the expedition which, in 1911, became the first to reach the geographic South Pole. Amundsen also reached the North Pole in 1926, making him the first man to stand at both ends of the Earth.

The Northwest Passage

Amundsen's first great achievement was in 1903, when he captained a ship that found a route from the Atlantic Ocean, through the ice at the North Pole, to the Pacific Ocean. This passage through the ice had been searched for by many others over the centuries. Amundsen's ability to navigate and survive this trip was a great accomplishment.

The South Pole

Amundsen set out on his most famous adventure in 1910: his race to the geographic South Pole against a British team led by Robert Falcon Scott. They reached their base camp on Antarctica in January 1911, but it was another ten months before they were able to set out to reach the pole from their camp. Amundsen's team reached the South Pole on December 14, 1911, a few weeks ahead of Scott's expedition. It took them 99 days and they travelled for 2,993 kilometres. The Norwegian flag was triumphantly planted at the South Pole to mark this great achievement. Sadly, Scott's expedition team did not make it back.

Question

12. What was Amundsen's role in the 1911 trek?

.... [1]

13. What other 'first' did Amundsen achieve after he became the first person to reach the South Pole?

.... [1]

16. What evidence in the text suggests that the team faced unexpected difficulties after they had arrived at base camp?

.... [1]

18. Text B is from a biography.

(a) What is the purpose of a biography?

.... [1]

(b) In Text B, the past tense is used. This is one feature of a biography.

Give **two** more features of a biography that are used in text B.

- ....
- .... [2]

Text 37/ April 2019 Paper 2

Text for Section A, an extract from 'An Eagle in the Snow' by Michael Morpurgo

The train was still in the station, and I was wondering if we'd ever get going. I was with my ma*. I was tired. My arm was hurting and itching at the same time, inside the plaster. I remember she was already at her knitting*, her knitting needles tick-tacking away, automatically, effortlessly. Socks for Dad, this time.

'This train's late leaving,' Ma said. 'That clock on the platform says it's well past twelve already. Still, not surprising, I suppose, under the circumstances.' Then she said something that surprised me. 'If I drop off to sleep, Barney,' she told me, 'just you keep your eye on that suitcase, d'you hear? All we got in this world is up there in that luggage rack, and I don't want no one pinching it.'

I was just thinking, that was quite a strange thing to say because there was no one else in the carriage except the two of us, when the door opened and a man got in, slamming the door behind him. He never said a word to us, but took off his hat, put it up on the rack beside our suitcase, and then settled himself into the seat opposite. He looked at his watch and opened up his paper, his face disappearing behind it for a while. He had to put it down to blow his nose, which was when he caught me staring at him, and nodded.

Everything about him was neat. I noticed that at once, from his highly polished shoes, to his trim moustache and his collar and tie. I decided right away that he didn't look like the sort of man who would pinch Ma's suitcase. There was also something about him that I thought I recognised; I had the feeling I might have seen him before. Maybe I hadn't. Maybe it was just because he seemed about the same age as Grandpa, with the same searching look in his eye.

But this stranger was neat, and there was nothing neat about my grandpa. My grandpa was a scarecrow, with his hair always tousled – what there was of it – his hands and face grimy from delivering his coal, and that was after he had washed. This stranger had clean hands, and clean nails too, as well looked after as the rest of him.

‘Hope I pass inspection, son,’ he said, eyeing me meaningfully.

Ma nudged me, and apologised for my rudeness, before she turned on me. ‘How many times have I told you not to stare at people, Barney? Say sorry to the gentleman, now.’

‘Don’t you worry, missus,’ he said. ‘Boys will be boys. I was one once myself, a while ago now, but I was.’

The Station Master came past our window then, waving his green flag, blowing his whistle, his cheeks puffed out so that his face looked entirely round, like a pink balloon, I thought.

Then we were off, the train chuffing itself wearily, reluctantly, into slow motion. ‘’Bout time,’ said Ma.

Glossary
ma: mother
knitting: making clothes from wool

Question

1. Where are Barney and his mother at the beginning of the text?

.... [1]

2. Give a quote from the first paragraph (lines 1–4) which tells us that Barney was impatient.

.... [1]

4. Give a quote from the first paragraph that shows Ma knits regularly for the family.

.... [1]

7. Look at this phrase: ‘All we got in this world is up there in that luggage rack …’
(Lines 8–9)
What does this tell us about Barney’s family?

.... [1]

Question

10 What did the man do immediately after he sat down?

.... [1]

11. In the fourth paragraph (lines 17–22), Barney describes the man as neat.

Give **one** example of the man's neatness.

.... [1]

13. What does the phrase … what there was of it … (line 24) suggest about Barney's grandpa?

.... [1]

15. Give a quote from lines 29–33 that shows Ma is tired of Barney's behaviour.

.... [1]

16. The story is told from Barney's point of view. How do we know?

.... [1]

19. What genre is 'An Eagle in the Snow'?

Tick **one** box.

horror ☐

legend ☐

real life story ☐

science fiction ☐

[1]

Text 38 / October 2018 Paper 1 (Text A)

Text A

The Aztecs

A powerful civilisation in Mexico over 700 years ago

What was Aztec family life like?

Family life was important to the Aztecs. Within the family, everybody had a role. Husbands generally worked outside the home as farmers, craftsmen or as soldiers. Wives worked at home, weaving cloth for the family's clothes and cooking.

What did Aztec children do?

Surprisingly, by law, all Aztec children had to go to school. At that time in history, girls from many other civilisations were not educated. Aztec boys and girls went to separate schools. Boys learned about farming or learned a craft such as pottery or feather-work. They also learned about their religion, and how to fight. Girls were taught about religion too, and how to cook and make clothing.

What kinds of homes did Aztecs live in?

The wealthiest people lived near the main square in large stone houses. These houses had several rooms and some even had an upstairs. There was a separate room for bathing. Inside the house, the walls were painted in bright colours. Poorer people lived on the edge of the city in simple, undecorated homes made of sun-dried mud. These houses usually had only one big room, which was divided into different areas with no upstairs.

What did Aztec people wear?

There were astonishingly strict rules about clothing in Aztec society. These rules included laws about the decorations and colours people could wear. For example, only the most important people could wear clothing decorated with feathers, and only the emperor could wear a turquoise-coloured cloak.

What was the Aztec diet like?

Maize, a food similar to corn, was a staple. The other typical foods were beans and squash. Besides these, Aztecs sometimes ate fish, honey or snake meat. And the cocoa bean, considered highly valuable by the Aztecs, was made into a chocolate drink.

Question

1. What three jobs did Aztec men do?

- ....
- ....
- .... [3]

2. Explain why the writer is surprised that all Aztec children went to school

.... [1]

3. In school, children were taught the skills they needed for adult life. What else does the text say they studied?

.... [1]

4. How were the homes of rich Aztecs different from the homes of ordinary Aztecs?

Complete the table below.

Homes of rich Aztecs	Homes of ordinary Aztecs
near the main square	....
....	*made of sun-dried mud*
....	....

[4]

5. What kind of Aztec people wore feathered cloaks?

.... [1]

6 (a) What did the Aztecs think about the colour turquoise?

.... [1]

(b) Give evidence from the text to support your answer.

.... [1]

7. Find an example of an opinion in the fourth paragraph.

....

.... [2]

Text 39/ October 2018 Paper 1 (Text B)

Text B

Christopher Columbus

Christopher Columbus is well-known as an explorer. He was born in Genoa, in Italy, in 1451, but later lived in Portugal, where he was taught how to make maps and pilot a ship. He's famous for discovering America, although it was already populated of course. However, it was Columbus's voyage that started the exploration of America by Europeans.

Columbus didn't start out looking for America; it was actually China that appealed to him for its great riches. However, travelling to China on the Silk Road overland from Europe was unsafe, and sailing around Africa to get there took too long. Columbus thought it would be easier to get there by sailing west across the Atlantic Ocean. He believed that China was about 4000 kilometres from Portugal. He was wrong. It is, in fact, 16 000 kilometres away. However, it would still have been a good plan if only America hadn't been in the way!

Columbus needed money for his voyage. He finally convinced King Ferdinand of Spain to back him, and on August 3, 1492, he set sail. The voyage was long and difficult. At one point, Columbus promised he would turn back in two days if they hadn't found land. In his journal, however, he wrote that he had no intention of turning back.

Then, on October 12, 1492, land was spotted. It was a small island near the coast of America. Columbus called the people there 'Indians' because he thought he'd landed in Asia!

Question

11. Which country was Columbus from?

.... [1]

19. Text B is part of a biography.

(a) What is the purpose of a biography?

.... [1]

(b) Give two features of a biography that are used in Text B.

- ....
- .... [2]

Text 40/ October 2018 Paper 2

Text for Section A, an extract from 'Matilda' by Roald Dahl

At two o'clock sharp the class assembled, including Miss Honey, who noted that the jug of water and the glass were in the proper place. Then she took up a position standing right at the back. Everyone waited. Suddenly in marched the gigantic figure of the Headmistress in her belted smock and green breeches.

'Good afternoon, children,' she barked.

'Good afternoon, Miss Trunchbull,' they chirruped*.

The Headmistress stood before the class, legs apart, hands on hips, glaring at the small boys and girls who sat nervously at their desks in front of her.

'Not a very pretty sight,' she said. Her expression was one of utter distaste.

'What a bunch of nauseating little warts you are.'

Everyone had the sense to stay silent.

'It makes me vomit,' she went on, 'to think that I am going to have to put up with a load of garbage like you in my school for the next six years. I can see that I'm going to have to expel as many of you as possible as soon as possible to save myself from going round the bend.' She paused and snorted several times. It was a curious noise. You can hear the same sort of thing if you walk through a riding-stable when the horses are being fed. 'I suppose,' she went on, 'your mothers and fathers tell you you're wonderful. Well, I am here to tell you the opposite, and you'd better believe me. Stand up, everybody!'

They all got quickly to their feet.

'Now put your hands out in front of you. And as I walk past I want you to turn them over so I can see if they are clean on both sides.'

The Trunchbull began a slow march along the rows of desks inspecting the hands. All went well until she came to a small boy in the second row.

'What's your name?' she barked.

'Nigel,' the boy said.

'Nigel what?'

'Nigel Hicks,' the boy said.

'Nigel Hicks what?' the Trunchbull bellowed. She bellowed so loud she nearly blew the little chap out of the window.

'That's it,' Nigel said. 'Unless you want my middle names as well.' He was a brave little fellow and one could see that he was trying not to be scared by the Gorgon* who towered above him.

'I do not want your middle names, you blister!' the Gorgon bellowed. 'What is my name?'

'Miss Trunchbull,' Nigel said.

'Then use it when you address me! Now then, let's try again. What is your name?'

'Nigel Hicks, Miss Trunchbull,' Nigel said.

'That's better,' the Trunchbull said. 'Your hands are filthy, Nigel! When did you last wash them?'

'Well, let me think,' Nigel said. 'That's rather difficult to remember exactly. It could have been yesterday or it could have been the day before.'

The Trunchbull's whole body and face seemed to swell up as though she were being inflated by a bicycle-pump.

'I knew it!' she bellowed.

Glossary
to chirrup: to make a sound like a bird
Gorgon: a mythical monster

Question

3. What two objects did Miss Honey check when she came into the classroom?

- ……
- …… [1]

6. Look at lines 7–8.

Give two reasons why the children felt uneasy when Miss Trunchbull stood facing them before she started to speak.

- ……

……

- ……

…… [2]

9. Which sentence below about Miss Trunchbull is true?

Tick **one** box.

She is waiting for the children to sit down. ☐

She agrees with the children's parents. ☐

She feels nervous teaching the class. ☐

She plans to get rid of most of the class. ☐

[1]

10. What does the writer compare the sound Miss Trunchbull makes to?

…… [1]

12. Give one quote from lines 21–25 that shows the writer is suggesting something unpleasant is about to happen.

.... [1]

14. Look at lines 26–33.

Which sentence below is true?

Tick **one** box.

The narrator thinks Nigel is being rude. ☐

The narrator thinks Miss Trunchbull is being patient. ☐

The narrator thinks Miss Trunchbull is being unkind. ☐

The narrator thinks Nigel is being unhelpful. ☐

[1]

16. Why does Miss Trunchbull stop at Nigel?

.... [1]

17. Look at lines 40–45.

Explain in your own words what causes Miss Trunchbull's body and face to start to swell up.

.... [1]

19. This story is told by a narrator.

Give two ways the story would be different if it was written from the point of view of Miss Trunchbull.

- ....

....

- ....

.... [2]

Text 41 / April 2018 Paper 1 (Text A)

Text A

Penguins

Penguin habitat

Penguins are found in many areas in the southern hemisphere. Most people think they only live in very cold climates like the icy continent of Antarctica, but they also live in milder areas like the Galapagos Islands, Australia and South Africa. There are 17 species of penguin. It is the larger species, such as the Emperor penguin, that live in the colder climates.

Penguin characteristics

Penguins are flightless birds, and on land they can only waddle along on their feet or slide on the ice on their stomachs. However, penguins are excellent swimmers and spend more than half their time in the sea. They can swim very fast and dive deep under water when looking for food. A layer of fat together with air trapped in their feathers keeps them warm in the water and on land in almost any weather.

Penguin appearance

Penguins are black and white, which gives them excellent camouflage in the water. When swimming in the ocean, their white stomachs make them hard to see from below against the sky and sunlight above. Likewise, their black backs mean they are difficult to spot in the dark ocean.

Penguins mainly eat fish. The types of fish they eat depend on where they live. They also eat krill (tiny shrimplike animals), squid, shellfish and octopus. Due to factors such as overfishing and climate change, fish stocks are declining. This means that the number of penguins is decreasing too as it's becoming more difficult for them to feed themselves.

Penguin families

Every spring, penguins return to the same place to lay their eggs. Both parents take turns sitting on the egg, or eggs, to keep them warm. They also stay close to new-born chicks to protect them from predators. While one parent watches over the chick, the other parent will get food, and stores it in its mouth to feed the chick. The parents look after their chick for several months until it's old enough to find food for itself.

Question

1. Look at the information in the first paragraph.

Where do Emperor penguins live?

Tick one box.

South Africa ☐

Australia ☐

The Galapagos Islands ☐

Antarctica ☐

[1]

3. A penguin has two special features that prevent it from getting too cold. What are the two features?

- ....
- .... [2]

Question

6. How does a parent penguin bring fish to its young?

.... [1]

8. Tick two boxes that we know are true from the passage.

Penguins become independent after a few weeks. ☐

Penguins can be found all over the world. ☐

Penguins are finding it harder to locate food. ☐

Penguins live most of their lives on land. ☐

Penguins from different places eat different food. ☐

[2]

9. Text A is a non-chronological report. Complete this table of the features of non-chronological reports with examples from Text A.

Feature	Example from the text
Heading / subheading	Penguin families
....	but, however, likewise
Passive verb forms	....

Text 42/ April 2018 Paper 1 (Text B)

Text B

Hiking in the Polar Regions: Antarctica

Imagine standing high up on a slope, overlooking an ice-filled bay. Kayaks* glide across it, the wind gently kisses the surface of the water, and you smile, as you realise that Antarctica is everything you imagined it would be.

Nothing prepares you for the heart-stopping beauty of Antarctica. The sight and sound of the amazing penguin colonies. Ice fields, ice cliffs and deep blue icebergs that dwarf everything around. Seabirds soaring and swooping. Huge, fabulous whales and colossal elephant seals! Sunsets and sunrises separated by crimson-streaked skies. It really is an ice paradise!

Who can do it?

Anyone can take part in our hiking programme. The longer hikes last from two to three hours, but there are shorter walks, up to a number of viewpoints or along the beach.

What is provided?

Although we only organise our hikes in safe areas, conditions can change quickly, which may result in delays. Our guides, therefore, always carry safety equipment. We also have trekking poles for your use and snowshoes to help improve your grip on slippery surfaces and deep snow.

What do you need to bring?

Hiking boots are required for some of the routes offered. In addition, it's good to have a small backpack in order to carry some extra supplies as well as an extra layer of clothing.

Glossary
kayak: a type of small boat

Question

10. Look at this sentence:
'Imagine standing high up on a slope, overlooking an ice-filled bay.' (Line 1)

What effect is the writer trying to have on the reader?

....

.... [1]

13. Name two things the company supplies to make walking easier.

- ....
- .... [2]

14. Give a reason from Text B to explain why it is a good idea to take along the following items when hiking:

extra clothing ....

extra supplies .... [2]

Text 43/ April 2018 Paper 2

Text for Section A, an extract from 'The Worst Witch' by Jill Murphy

Miss Cackle's Academy for Witches stood at the top of a high mountain surrounded by a pine forest. It looked more like a prison than a school, with its gloomy grey walls and turrets. Sometimes you could see the pupils on their broomsticks flitting like bats above the playground wall, but usually the place was half hidden in mist, so that if you had glanced up at the mountain you would probably not have noticed the building was there at all.

Everything about the school was dark and shadowy. There were long, narrow corridors and winding staircases–and of course there were the girls themselves, dressed in black gymslips, black stockings, black hob-nailed boots, grey shirts and black-and-grey ties. The only touches of colour were the sashes round their gymslips – a different colour for each house – and the school badge, which was a black cat sitting on a yellow moon.

Mildred Hubble was in her first year at the school. She was one of those people who always seem to be in trouble. She didn't exactly mean to break rules and annoy the teachers, but things just seemed to *happen* whenever she was around. You could rely on Mildred to have her hat on back-to-front or her bootlaces trailing along the floor. She couldn't walk from one end of a corridor to the other without someone yelling at her, and nearly every night she was writing lines or being kept in (not that there was anywhere to go if you were allowed out).

Anyway, she had lots of friends, even if they did keep their distance in the potion laboratory, and her best friend Maud stayed loyally by her through everything, however hair-raising. They made a funny pair, for Mildred was tall and thin with long plaits, which she often chewed absent-mindedly (another thing she was told off about), while Maud was short and tubby, had round glasses and wore her hair in bunches.

On her first day at the academy each pupil was given a broomstick and taught to ride it, which takes quite a long time and isn't nearly as easy as it looks. Half-way through the first term they were each presented with a black kitten which they trained to ride the broomsticks. The cats weren't for any practical purpose except to keep tradition going; some schools present owls instead, but it's just a matter of taste. Miss Cackle was a very traditional headmistress who did not believe in any new-fangled nonsense and trained her young witches to keep up all the customs that had been taught in her young day. At the end of the first year, each pupil received a copy of The Popular Book of Spells, a three-inch thick volume bound in black leather. This was not really to be used, as they already had paperback editions for the classroom, but like the cats it was another piece of tradition. Apart from yearly prize-giving, there were no more presentations until the fifth and final year when most pupils were awarded the Witches Higher Certificate. It did not seem likely that Mildred would ever get that far. After only two days at the school she crashed her broomstick into the yard wall, breaking the broomstick in half and bending her hat

Question

1. Look at the first two paragraphs (lines 1–12).

Which two statements about The Academy for Witches are true? Tick **two** boxes.

It is a school for girls and boys. ☐

It has an outside area. ☐

It is situated in a valley. ☐

It has more than one floor. ☐

It is painted in dark colours. ☐

[2]

4. What are the main colours of the Academy's uniform?

.... [1]

5. Give **two** quotations from the first two paragraphs to show that the writer thinks the Academy looked like a depressing place.

- ....

  ....
- ....

  ....

[2]

6. Why do the teachers get angry with Mildred?

.... [1]

7. '… but things just seemed to happen whenever she was around.' (Lines 15–16)

What does the writer suggest about Mildred's behaviour in this sentence?

.... [1]

8. In the potion laboratory, why do Mildred's friends 'keep their distance' (line 20)?

.... [1]

10. From the information given in the third paragraph, why should Mildred be happy to have Maud as a friend?

.... [1]

11. Why was Mildred given a black kitten?

.... [1]

13. Apart from the black kitten, Mildred was given two other objects in her first year at the Academy. What were they?

.... [1]

14. Give one sentence from the text that shows the writer is not confident about Mildred's chances of graduating from the Academy.

.... [1]

16. This story is told by a narrator.

Give **two** ways the story would be different if it was written from the point of view of Mildred.

....

.... [2]

18. What genre of text is The Worst Witch?

Tick **one** box.

fantasy ☐

horror ☐

legend ☐

traditional tale ☐

[1]

UNIT 1 | READING

LESSON 2 | STRUCTURE OF TEXTS (OBJECTIVES)

READING
6Rs.01 Explore and describe the progression of ideas in a text, including the handling of time (e.g. to manage flashbacks, or events which are presented out of chronological order).
*6Rs.02 Explore and recognise the key features of text structure in a range of different fiction and non-fiction texts, including poems and playscripts.
6Rs.03 Explore and recognise how ideas are organised and linked cohesively across a text, e.g. new chapters to manage flashbacks or events which are presented out of chronological order; use of however and on the other hand to introduce a new paragraph in a balanced argument.

LESSON 2 CONTENTS

UNIT 1	READING	
LESSON 2	READING | STRUCTURE OF TEXTS	
	TOPIC 1	ANALYSING THE STRUCTURE OF FICTION TEXTS
	TOPIC 2	ANALYSING THE STRUCTURE OF NON-FICTION TEXTS
	TOPIC 3	STRUCTURE OF TEXTS PRACTICE
	CAMBRIDGE CHECKPOINT ZONE	
	C Z 2	Unlock the power of Cambridge Checkpoint past years' questions related to structure of texts. By tackling these questions, you'll sharpen your skills and achieve mastery in structure of texts as they are tested in actual exams.

Lesson 2: Structure of Texts

What is Structure of Texts?

The structure of texts refers to the organization and arrangement of ideas, information, and content within a written work. It is the frame that authors use to present their thoughts, narratives, arguments, or information in a coherent and logical manner.

Can architectures build a house without creating a plan first?

A Text is exactly like a building. As the plan for the building guides its construction, the structure of a text serves as its guiding plan.

The structure of a text is like a plan for the writer; It helps the writers organize their ideas and information, ensuring that the content is well-arranged and makes sense to the reader, exactly like the plan serves as a guide for construction, ensuring that the house is built correctly and efficiently.

The main features of structure of texts can be summarised into the following points:

- organisation

Just as a house has different rooms with specific purposes (living room, kitchen, bedrooms), a text has different **sections** or **paragraphs** with specific information and purposes.
In a house plan, the architect plans the layout of each room, where walls will be placed, and how they will connect to one another; the same happens in constructing the text.

- Flow and Coherence (progression of ideas)

The structure of a text ensures a smooth flow of ideas and helps readers understand the writer's message without confusion, which can be achieved by handling of time through using flashbacks, flashforward (in fiction texts), applying chronological order on both fiction and non-fiction texts…etc. The progression of ideas in smooth and coherent way is exactly like the well-designed plan of a house that ensures people can move smoothly through the house, from one room to another, without any obstacles or confusion.

- Linking ideas

This can be achieved by using connectives like those of time, contrast, cause and effect, addition…etc. Each paragraph in a text acts like a building block. They are carefully arranged and connected to construct the overall message or story. Similarly, the plan of a house shows how each room, wall, and section of the house fits together like building blocks to create the entire structure.

LESSON 2 | STRUCTURE OF TEXTS

TOPIC 1 | ANALYSING THE STRUCTURE OF FICTION TEXTS

Texts can be fiction or non-fiction ones; each has its own distinct structure.

Fiction texts follow a common structure:

- **Exposition:** the opening of the story in which the setting is set, the characters are introduced, and an idea about the plot is provided.
- **rising actions:** the part in which the incidents develop.
- **Climax:** the peak of the incidents in which the conflict gets so complicated.
- **Falling actions:** the part when the conflict / the complexity of the narrative starts to be solved.
- **Resolution:** The part in which the conflict is solved.

After exploring the main structure of fiction texts, a closer look should be given to the detailed structure. How is the text organised? How does the progress of ideas go and how time is handled? How are the ideas linked?

1. Text organisation: Fiction texts must be organised in paragraphs, each of them deals with one of the plot stages. Also, chapters can be used to organise the ideas and support the overall cohesion of a text.

2. Ideas progression and handling of time: Fiction texts can be organized in a chronological order or in a non-chronological one. There are various techniques the writers use to sequence the events and to convey certain effects. Amongst these techniques are flashbacks and flashforwards:

- Flashbacks: a scene or event from the past is inserted into the current timeline of a story.
- Flashforward: a scene or event from the future is shown before it happens in the chronological order of the story.

Choosing the timing techniques is the writer's own choice depending on their style and literary taste.

3. Use of connectives: Time and place connectives should be used when structuring a fiction text in order to keep the cohesion and the flow of the incidents.

Let's explore the following excerpt as an example:

Excerpt 1 (Fiction)

The Missing Melody

Mai stared glumly at the dusty attic trunk. Her grandma, Nana Melody, had always kept it locked, whispering stories of a long-lost treasure inside. Now, with Nana Melody gone on a surprise adventure (again!), Mai had a chance to peek.

As she touched the rusted lock, a memory flickered in her mind. Sunlight streamed through the dusty attic window, illuminating a younger Nana Melody, a mischievous glint in her eyes. She held a small, silver locket close to her chest.

"Promise, Mai," a voice echoed in Mai's head, so clear it startled her. "You'll never let anyone take this."

The memory faded as fast as it appeared, leaving Mai with a strange warmth spreading through her chest. She forced the trunk open. Inside, nestled amongst moth-eaten scarves, lay the silver locket. It felt strangely familiar, as if it held a secret waiting to be unlocked.

Suddenly, the attic shimmered and disappeared. Mai found herself in a lush rainforest, the air thick with humidity and the calls of exotic birds. Panic surged through her, but before she could scream, a figure emerged from the trees. A boy, no older than her, with bright green eyes and a mischievous grin.

"Welcome, Mai," he said, "to the Melody Isles."

"Who are you? Where am I?" Mai stammered.

"I'm Kai," the boy said, "and this place holds a secret. A secret Nana Melody swore to protect."

Kai explained their island was once filled with music. Trees played melodies on the wind, flowers chimed like bells, and waterfalls sang lullabies. But now, a chilling silence had fallen. The culprit? A grumpy, music-hating troll named Grobble.

A sudden image flashed in Mai's mind. Nana Melody stood defiant before a towering, green-skinned troll. The troll thundered, his voice echoing in Mai's ears. The image vanished as quickly as it appeared.

"The locket holds the key to restoring the music," Kai whispered, "but Grobble stole it years ago. Nana Melody must have retrieved it!"

Following a winding path, they reached Grobble's cave. Inside, a grotesque creature snored, clutching a familiar silver locket. Mai and Kai exchanged a worried look. Then, an idea sparked in Mai's eyes.

She remembered a lullaby Nana Melody used to sing when she was scared.

Taking a deep breath, Mai began to hum. It started shaky, but soon, the melody filled the cave. Grobble stirred, his frown twisting into a puzzled grimace. Gradually, the cave echoed with the forgotten melody, a melody that seemed to resonate with the locket in Mai's hand.

Grobble moaned and clutched his head, the locket slipping from his grasp. Kai snatched it. As soon as he touched it, a vibrant light filled the cave. Outside, birdsong filled the air. The Melody Isles were alive with music once more.

The locket pulsed with warmth in Mai's hand. With a wink, she vanished, reappearing back in the dusty attic. The sun slanted through the window, casting long shadows. Had it all been a dream? The locket, warm in her palm, confirmed it wasn't. A small smile played on her lips. She had an adventure of her own now, and a secret to keep—the Melody Isles needed protecting, and the power of music was a treasure worth defending.

The text follows the general structure of fiction texts (exposition, rising actions, climax, falling actions and conclusion). Let's examine the more detailed features of its structure:

- Organisation

Is the story divided into paragraphs? Does each paragraph represent a stage / phase in the story?

The story follows a clear narrative structure: Mai begins in the attic, introducing the mystery of the locked trunk and Nana Melody's legacy. Upon opening the trunk, Mai is transported to the Melody Isles, where she learns about the island's silence and meets Kai. The climax occurs when Mai sings a lullaby to subdue Grobble and restore the island's music. The falling action sees the island rejuvenated, and Mai returns to the attic, concluding with her reflection on the adventure's reality, affirmed by the warm locket in her hand.

- Ideas progression and handling of time

Do incidents flow coherently in a logical way through which we understand how each incident leads to the other?

The ideas in the story progress logically and smoothly: Mai's curiosity about the trunk and discovery of the locket set the stage for her magical adventure. The transition to the Melody Isles, marked by a shimmer, shifts the story from realistic to fantasy. Kai explains the island's problem and their plan to retrieve the locket from Grobble drives the action. The successful retrieval and restoration of the island's music lead to a satisfying conclusion as Mai returns to the attic, reflecting on her adventure. The story effectively handles time, using brief flashbacks that reveal Mai's past interactions with Nana Melody and provide context for the locket's significance.

- Linking Ideas

Are the ideas and incidents of the story linked together through connectives?

Time and place connectives, like 'as soon as, then, soon', are used throughout the text to link the incidents in a coherent way.

LESSON 2 | STRUCTURE OF TEXTS

TOPIC 2 | ANALYSING THE STRUCTURE OF NON-FICTION TEXTS

Non-fiction texts typically follow a standardized structure, comprising the following elements:

- **Headline:**

This serves as a concise title, informing the reader about the central theme of the text.

- **Introduction:**

The introduction sets the tone for the text and offers an overview of the topic to be explored. It starts with an attention-grabbing hook and concludes with a clear thesis statement, informing the reader what the primary argument or purpose of the text is.

- **Body:**

The body of a non-fiction text contains the **core** content and presents the author's ideas, arguments, evidence, and supporting details.

To enhance readability and organization, the body is divided into **paragraphs**, each with a main idea expressed through a **topic sentence**. The **"PEEL Method"** is commonly employed, where paragraphs progress from the **topic sentence** to an **explanation**, followed by **supporting evidence**, and concluding with a **linking sentence** that relates back to the topic sentence.

To effectively organize the body section, two key steps are essential:

a. Employing tools for organization: These tools may include subheadings for paragraphs, the use of bullet points within paragraphs to present organized points, and incorporating symbols or numbering as necessary.

b. Using connectives: Connectives are used to establish smooth transitions between body paragraphs and to highlight relationships between ideas (even inside the paragraph itself). Whether organizing paragraphs chronologically, by cause and effect, contradiction and contrast, or any other logical sequence, the use of connectives ensures coherence and aids readers in comprehending the flow of ideas.

- **Conclusion:**

The conclusion serves as a summary of the main points discussed in the body of the text and restates the thesis or primary argument. Additionally, it may offer final thoughts, implications, or recommendations based on the information presented. Ultimately, the conclusion aims to leave a lasting impression on the reader while reinforcing the main message of the text.

To make the concept of the structure of non-fiction texts clearer, let's read the following excerpt:

Excerpt 2 (Non-fiction):

Climate Change

Climate change is a global concern affecting every corner of our planet. Understanding the impact of climate change is necessary for the survival of the Earth's ecosystems and future generations. The severe climate change that humanity faces nowadays is an area of concern that requires discussions and actual steps to be taken to overcome this threat.

The Consequences of Climate Change

Climate change leads to a myriad of environmental challenges. Rising global temperatures result in the melting of polar ice caps, causing sea levels to rise and posing a threat to coastal communities. Extreme weather events like hurricanes, droughts, and heatwaves are becoming more frequent and severe, impacting agriculture, water resources, and human settlements.

The Role of Collective Action in Addressing Climate Change

In response to these challenges, scientists exert more effort in studying the Earth's systems to better understand the harmful effects of climate change and to devise strategies to help facing them. Through collective action, nations and communities can work together towards sustainable solutions to combat the challenges posed by climate change.

The Need for Collective Efforts

Nations and communities contribute differently to climate change and have varied capacities to address it. However, global action is necessary for effective solutions. Cooperation among nations, sharing knowledge and technology, and implementing sustainable practices are essential to fight against climate change on a global scale.

Critical Facts about Climate Change

- The consequences of climate change are already evident, with melting glaciers, more frequent wildfires, and changing weather patterns.
- Failing to address climate change leads to disastrous outcomes, affecting agriculture, wildlife, and human health.
- Immediate action is required to limit global warming and minimize the damage caused by climate change.

The Urgency for Action

Therefore, scientists have come up to the conclusion that the longer taking actions on climate change is delayed, the more difficult it becomes to reverse its effects. By adopting cleaner energy sources, promoting conservation efforts, and raising awareness, we can collectively work towards a sustainable future for our planet.

In conclusion, addressing climate change needs organized efforts and the renewal of our planet's ecosystems. Recognizing the seriousness of the situation and working together with a sense of urgency will pave the way for a safer future, preserving the beauty and diversity of our planet for generations to come.

Excerpt 2 follows the conventions of non-fiction text's structure (Introduction, body, conclusion). Let's examine the more detailed features of its structure:

- Organisation

The text follows a well-defined structure, with clear sections dedicated to various aspects of climate change. It begins with an engaging introduction that sets the context and highlights the what the topic is about through the thesis statement.

The body of the text is divided into five main sections / paragraphs organised using subheadings. Each paragraph addresses different aspects of the topic and explores a specific theme, enabling readers to follow the progression of ideas logically.

Bullet points are used in the fifth paragraph of the text under the subheading "Critical Facts about Climate Change" in an attempt to add more organisation even inside the one paragraph.

- Flow and Coherence (progression of ideas)

The text follows a logical flow, where ideas are introduced gradually and build upon one another as follows:

a- It starts by emphasizing the global concern of climate change and its implications for the Earth's ecosystems and future generations.

b- a focus on the consequences of climate change, such as rising sea levels, extreme weather events, and their impact on communities and resources.

c- The discussion then shifts towards the role of collective action, highlighting the importance of scientific research and cooperation among nations and communities to address the issue effectively.

d- Lastly, the text presents critical facts about climate change, reinforcing the urgency for action.

Through this flow of ideas, evidence is presented in a logical way supporting the main points in each paragraph.

- Linking Ideas

The text effectively links ideas together through transitional phrases and cohesive sentences. For example, after discussing the consequences of climate change in the second section, the transition to the third section is smooth with the phrase "The Role of Collective Action in Addressing Climate Change" as a subheading for the third paragraph and the phrase ‘in response to these challenges’ refer back to the information in the second paragraph. Additionally, ideas inside the paragraph are connected in a logical and easy to understand way; for example, the use of the conjunctive adverb ‘however’ in the fourth paragraph creates the contrast needed to present an opposite idea.

Moreover, in the paragraph under the subheading ‘The Urgency for Action”, ‘Therefore’ is used as a connective to relate back and sum up the actions that will be taken in response to the previous problem.
Linking the ideas this way enables the reader to move swift smoothly between the ideas without any confusion or elements of distraction.

General Text Features Related to Structure

As explained previously, the structure of texts is akin to the plan of a house; therefore, writers have the liberty to employ various layouts and internal structures to create their unique style and add a distinct touch when outlining their written work.

Additionally, there are several structural techniques applicable to both fiction and non-fiction texts that can create specific effects and influence readers:

- Starting a new section to indicate a change of topic, viewpoint, time (in both fiction and non-fiction), or a change of character and setting (in fiction).

- Utilizing single-sentence paragraphs, which serves multiple purposes and has various effects:

  1. Creating a powerful, dramatic, exciting, suspenseful, or thrilling effect.
  2. Establishing shock, surprise, or startlement.
  3. Affecting the mood of the text, adding tension, drama, excitement, or portraying a desperate situation.
  4. Highlighting a crucial part or the climax of the story, making the "problem" stand out.
  5. Creating a strong impact and capturing the reader's attention.
  6. Introducing a new character.
  7. Shifting the reader's attention from one point to another.

In summary, the structure of texts, whether fiction or non-fiction, plays a vital role in facilitating understanding, and the more organization employed, the more accessible and appealing the texts become.

How do the questions about structure of texts appear in the exam?

The following are some common structure of texts question formats:

- (A connective 'for example on the other hand') is used to…(its function, for example introducing an opposite idea). Which phrase is used in the same way in the text?
- The text is structured in different ways to make the information easy to read. Give two of the ways.
- Which two themes occur throughout the text?
- The writer uses many adverbial phrases to help structure the text. Give one / two… examples of an adverbial phrase of…
- Give one example of an adverbial phrase of …which introduces a new paragraph.
- Why is a new section started here?
- The writer gradually lets us know that…Find evidence, give one piece of evidence from the second section, give one piece of evidence from the third paragraph…
- How does the writer link the ideas between the first and second paragraph?
- The information in the …paragraph connects back to the …paragraph. Explain how. Give one / two ideas.
- Match each idea with the correct paragraph of the text.
- (A sentence) is written on a separate line. Why has the writer done this?
- Choose the best heading for …paragraph.
- In text…the writer uses paragraphs to structure the text. What other features does the writer also use to structure text…?
- Explain how the writer uses structure to attract our interest.
- Which of the following is used throughout text…
- Number the following events as they happened in the text.
- Text … is a …(genre)Explain how the paragraphs of this … (text genre) are organised.
- Why does the writer use bullet points in the final paragraph?
- Give one reason why subheadings are used in the text.
- Which of the features below are used throughout text…
- Draw lines linking the paragraphs to their main themes.
- What effect does the writer create by including a single-sentence paragraph?
- What does the last paragraph in text…do?
- Give one reason why it is important to have an effective headline?
- Which text features are used in text…?
- Why is… (a sentence) written on a separate line?

The above questions are some common formats for the structure of texts questions. Other formats can be encountered.

Practice 1

1-Read the following extract and answer the questions.

Volcanoes: The Fiery Giants of the Earth

Volcanoes are one of the most fascinating and powerful natural phenomena on Earth. Found in certain regions of the world, these majestic mountains hold within them a fiery secret that has captured the imaginations of people for centuries. Not only volcanos are different in their formation but also the impact they have once erupted is incomparable.

What are Volcanoes?

To begin with, volcanoes are mountains with a twist. Unlike regular mountains that form from the shifting of Earth's crust over millions of years, volcanoes are created more dramatically through volcanic activity. Over centuries, the accumulation of molten rock, known as magma, builds up beneath the Earth's surface in specific hotspots. Gradually, this pressure leads to eruptions, where the magma bursts through the crust, forming a volcano's distinct cone-shaped structure. The opening in the Earth's crust through which this molten rock and gas escape is called a vent.

Inside a Volcano

The vent is the starting point from which we move down to reach the heart of the volcano. Inside, there is a vast chamber that holds the seething magma. This underground reservoir serves as the source of a volcano's tremendous power. It is a mixture of molten rock, gases, and mineral crystals. Over extended periods, the magma accumulates, and when the pressure becomes too great, an eruption occurs. The type of magma and gases it contains play a significant role in determining the volcano's behaviour during an eruption. Some volcanoes erupt gently, with slow-moving lava cascading down their slopes, while others can erupt explosively, sending ash, rocks, and gas high into the sky.

Volcanic eruptions and their impact

Volcanic eruptions have both positive and negative effects on the surrounding environment. Let's explore some of these impacts through the following points:

- Fertility and Land Formation: Volcanic eruptions release nutrients into the soil, making it fertile for agriculture. The volcanic ash and lava create new landforms, shaping the Earth's surface.

- Destruction and Threat: On the other hand, the hot lava and ash from eruptions can cause significant destruction. They have the potential to destroy forests, buildings, and entire towns, posing a threat to the lives of people living nearby.

- Climate Influence: Volcanic ash and gases can also affect the climate. In the short term, they can cause cooling by blocking sunlight. In the long term, they may have impacts on weather patterns, leading to changes in the environment.

In conclusion, volcanoes are geological marvels that set as a reminder of the ever-changing nature of the planet. Their formation, internal processes, and eruptions contribute to shaping the Earth's landscapes and influencing the environment in both constructive and devastating ways. Scientists diligently study these fiery giants to gain insights into their behaviour and to safeguard communities from potential hazards.

*****

1. The text is structured in different ways to make the information easy to read. Give two of the ways.

- ……………………………………………………………………………………………………
- ……………………………………………………………………………………………………

2. Look at the second paragraph (Lines 5-11).

'Over centuries' (Line 7) is an adverbial phrase of time used to indicate duration.

a. Give one example of another adverbial phrase of time the writer uses to structure the paragraph.

……………………………………………………………………………………………………

b. Which word is used to introduce an opposite idea?

……………………………………………………………………………………………………

3. How does the writer link the ideas between the second and third paragraphs?

……………………………………………………………………………………………………

4. Look at the fourth paragraph (Lines20-30).

a. How does the writer link the second point to the first one?

……………………………………………………………………………………………………

b. How does the writer link the third point to the second one?

……………………………………………………………………………………………………

5. Which of the features below are used throughout the text? Tick two boxes.

chronological order ☐

third person ☐

rhetorical questions ☐

past tense ☐

facts and technical words ☐

2-Read the following extract and answer the questions.

Purring Masterpiece

Amelia found herself seated nervously across from the formidable Mrs. Kensington, a renowned art collector, in a lavish drawing-room filled with priceless artworks. Her father, a talented painter and restorer, had secured a meeting with Mrs. Kensington to discuss a potential job opportunity.

However, there was a slight problem.

Amelia's mischievous Siamese cat, Mozart, had somehow sneaked into the drawing-room and now perched on the armrest of Amelia's chair.

Mrs. Kensington's icy stare fixed on Mozart, and her expression turned stern. "You failed to mention in your application that you were bringing...a cat," she remarked, her disapproval evident in her tone as she looked from Amelia to her father.

Beside Mrs. Kensington stood her elegant daughter, Charlotte, who seemed intrigued by Mozart's presence, a glint of amusement in her eyes. Unlike her mother, Charlotte appeared more open-minded and even gave Amelia a warm smile.

Trying to control the situation, Amelia gently scooped Mozart into her arms, whispering soothing words to him. "I'm sorry, Mrs. Kensington. Mozart is my loyal companion, and he somehow managed to slip in without us noticing."

Mrs. Kensington's disapproval softened ever so slightly at the sight of Amelia's affection for her cat. "Well, it's quite unorthodox to bring a cat to such a formal meeting," she huffed, "but I suppose we can overlook it this once."

Amelia's father quickly interjected, "Thank you for your understanding, Mrs. Kensington. I assure you, Mozart will be quiet and well-behaved throughout our discussion."

Amelia showcased her father's masterpiece—silence fell.

Mrs. Kensington seemed to be lost in the details of the painting.

A purr broke the silence sending a shiver down Amelia's spine.

Mrs. Kensington's stern expression tightened, and her gaze locked onto Mozart.

"I must admit, your cat is quite fascinating," Charlotte commented, her eyes fixed on Mozart's mesmerizing blue eyes. "What's his name?"

"His name is Mozart," Amelia replied with a smile, relieved to divert attention from the tense atmosphere. "He's quite the charmer and brings joy to our lives," she continued, raising her voice to drown out both the purr and the rapid thumping of her heart.

As the meeting continued, Mozart's presence seemed to create a unique atmosphere in the room. Mrs. Kensington's stern façade softened occasionally as she watched the cat's playful antics, while Charlotte couldn't resist petting him whenever he approached her.

By the end of the meeting, Mrs. Kensington surprised everyone by offering Amelia's father the job. "Your talent as a restorer is remarkable, and your daughter's devotion to her cat is endearing," she said, her voice holding a touch of unexpected warmth.

Amelia's heart swelled with joy and relief, knowing her father's dream job was secured. She glanced at Mozart, who seemed to have won over Mrs. Kensington and her daughter with his charm.

As they left the drawing-room, Charlotte followed them to the door, still beaming at Mozart. "He really is an extraordinary cat," she said. "I hope to see him again someday."

Amelia smiled gratefully. "You're welcome to visit anytime, Charlotte."

With a newfound respect for the power of an unexpected companion like Mozart, Amelia and her father walked out of the grand mansion. Mozart had not only melted the heart of a formidable art collector but also secured a bright future for their family in the world of art restoration.

******

1. Look at lines 1-7.

How does the writer use structure to create suspense? Give one way.

………

2. Give an adverbial phrase of place which introduces a new paragraph.

………

3. Look at lines 22-25.

The writer structures this part using single-sentence paragraphs.

a. Why is *"Amelia showcased her father's masterpiece—silence fell"* written on a separate line?

………

b. Why is "A purr broke the silence sending a shiver down Amelia's spine" written on a separate line?

………

4. Look at line 26.

Why does the writer start a new paragraph? Tick one box.

To show a change of…

setting ☐

mood ☐

time ☐

stage ☐

5. Look at lines 31-41.

Give three adverbial phrases of time the writer uses to sequence the incidents.

- ……………………………………………………………………………………………………
- ……………………………………………………………………………………………………
- ……………………………………………………………………………………………………

6. Number the following events as they happened in the text.

Mrs. Kensington aggression towards Mozart changed ………

Amelia's father was trying not to lose his life-time chance ………

The cat started to act in its typical manner ………

Charlotte showed absolute attachment towards Mozart ………

A disapproval towards the presence of Mozart is revealed ………

CAMBRIDGE CHECKPOINT ZONE

STRUCTURE OF TEXTS

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Text 1 / April 2024 Paper 1

LEGO

You've probably seen or heard of LEGO bricks. But have you ever wondered where this children's toy comes from or why it's called LEGO? Actually, the name is much older than the little plastic bricks that you might know. Let me tell you the story…

Ole Kirk Christiansen, born in 1981, was a skilled carpenter who lived in Billund, Denmark. He owned his own company, but times were extremely tough and, eventually, he had to dismiss his employees.

Shortly after, Ole's wife passed away. Ole was tasked with looking after his four sons alone, and he knew he had to provide for them. In his free time, he began crafting and making wooden toys for his children. One of the most loved toys was a duck. Ole's creation made his sons so happy that they convinced him he should make toys for a living. He used the leftover wood from his carpentry business, and never looked back.

Despite the quality of the toys, sales were poor at first. Then, his 12-year-old son, Godtfred Kirk Christiansen, began helping in the business. He was an invaluable support to his father. Soon, word began to spread that wonderful wooden toys were being produced in Billund. The company became busier and busier, and Ole was able to re-hire his former workers.

It was now time to think of a name for the business. In 1934, the company adopted the name LEGO, formed from the Danish words 'LEg Godt' (play well). In the late 1930s, LEGO began to make a profit. With such high sales, it seemed nothing could go wrong.

This was not the case, though. In 1942, disaster struck when the LEGO factory burned to the ground. All the drawings and models were destroyed, and everybody was devastated. However, with Ole's determination, production began again and, in 1946, he bought a plastic-moulding machine for toy production. Ole began to make tiny teddy bears and babies' toys. In 1949, LEGO began manufacturing their first building bricks, which the company is now known for.

On a business trip to England in 1954, Godtfred met the manager of a big shopping centre. They talked about toys and the fact that there was a lack of simple construction toys for children. An idea born in the mind of Godtfred Kirk Christiansen — the LEGO System. This is a system of interlocking plastic building bricks which has helped children across the globe to build their own worlds and develop their creative skills. Sales grew rapidly and the company expanded.

The brick in its present form was launched in 1958 and is still unique, offering limitless possibilities. It's just a matter of freeing the imagination. LEGO's Duplo line was introduced in 1969. It's a range of simple blocks whose lengths measure twice the width, height, and depth of standard LEGO blocks, and are aimed at younger children. Almost 10 years later, LEGO produced the first mini-figures which have since become a staple in most sets.

LEGO has now been named 'Toy of the Century' twice. Their products have developed a lot over the years – but the foundation remains the traditional, hardwearing LEGO brick.

Question

3. Look at the third paragraph (lines 9–14).

(a) Give one quotation from the third paragraph which repeats the idea in the second paragraph that Ole is a skilled carpenter.

.... [1]

6. Look at the sixth paragraph (lines 24–29).

(a) Explain how the beginning of the sixth paragraph links to the end of the fifth paragraph.

....

....

[2]

10. Look at the whole text.

(a) Match the paragraphs with the headings. Two examples have been done for you.

Heading	Paragraph
A successful new brand	....
Adding new products for a different age group	....
The start of something	................3..................
Working together	....
A useful toy	.................7.................
Recovering from a serious problem	....

[3]

Text 2 / April 2024 Paper 2

Text for Section A, an extract from *How to Fool Your Parents* by Pete Johnson

Tuesday February 25th

4.30 p.m.

I'd like to make a full confession.

I, Louis – full name Louis the Laugh – did at approximately 3.45 p.m. today say, 'Sir, I am so incredibly sorry and I would like to volunteer for an extra detention* right here, right now.'

Am I ashamed of myself? Totally. But I had no choice. You see, I'm in an incredibly desperate situation. No, really…Just hear me out.

It was the last lesson of the day, physics. Yawn! It was with Mr Duncan (known to all as Dunky). Double yawn.

Well, I was feeling drowsier and drowsier. But I really only meant to rest my eyes for a moment. Most unfortunately my head then slipped down onto my chest…

A power nap is the technical term for what happened next. And if Dunky had left me alone, I'd have woken up all refreshed – and ready to learn more. Instead he hissed down my ear, 'You can't sleep in my class.'

'If you didn't speak so loudly I could,' was what I longed to reply. But I knew this was a moment which required tact. So I tried to explain that I'd only taken a very brief power nap.

But he wasn't listening. Instead sarcasm* dripped from him as he creaked, 'I'm very glad you've decided to re-join us. Your contributions to the class are so vital' – the class all chortled away at this (I never say a word in his lessons) – 'and I will see you at the end of the lesson to discuss your sleeping arrangements.'

And later I approached Dunky, smiling bravely. He rose up from his desk. He's very tall and immensely thin, with a long but somehow scrunched-up face, a truly mouldy grey beard and the tiniest eyes you've ever seen – like two little raisins* glaring down at you.

I had to somehow get on Dunky's good side, as I needed him to do me a massive favour. A truly hopeless mission you might think, and you'd be right. But I had to achieve the impossible.

That's why, when he announced that I had a double detention tomorrow, I gushed, 'Thank you so much, Mr Duncan, I so deserve it.'

Then I uttered the words I told you about before and I can't bear to repeat ever again.

And guess what Dunky said after my truly amazing offer. Nothing. He merely pointed a gnarled hand at the desk in front of him.

And ever since, I have been sitting here, filling page after page with lines*. And I didn't stop once – well, not until he tottered off for a moment.

HOLD UP. He's coming back.

More soon.

4.50 p.m.

I proudly took my lines up to Dunky. 'Five and a half pages there,' I said. 'And no hardship at all. Just happy to be here with you.' He hardly even glanced at what I'd written.

So I said, 'I want to assure you, Mr Duncan, your lesson wasn't any more boring than usual. I mean, it wasn't boring at all,' I added hastily. 'In fact, it was fascinating. Especially ...' I tried to remember one thing he'd said and couldn't, so spluttered, 'Well, there were so many highlights I can't pick just one.' Then I smiled winningly at him.

Glossary
*detention: keeping a student in after class or after school as punishment
*sarcasm: using words to mean the opposite of what they usually mean in order to be funny
*raisin: a small dried grape, often used in baking
*lines: a school punishment where students must repeatedly copy out one line of text

Question

3. Look at lines 24–32.

(a) The word later tells the reader that time has passed.
What has happened between the end of the previous paragraph and the beginning of this paragraph?

…… [1]

4. Look at lines 33–34:

Then I uttered the words I told you about before and I can't bear to repeat ever again.

Which words does this refer to? Tick one box.

'… I would like to volunteer for an extra detention …' ☐

Am I ashamed of myself? ☐

'If you didn't speak so loudly …' ☐

… I had a double detention tomorrow … ☐

[1]

7. Look at the whole text.

(b) This extract is structured into short paragraphs.
Give one more feature of text organisation that is used in this extract.
Explain how this helps the reader.

Feature of text organisation: ....

....

How it helps the reader: ....

....

....

[2]

Food waste

From time to time, we're all guilty of leaving leftovers on our plate – whether it's because we aren't enjoying our meal, feeling full or trying to avoid eating our yucky vegetables. It's normal, right? No big deal. Well actually, food waste is a global environmental issue that is a big deal and needs resolving – and here's why.

What is food waste?

Food waste refers to any food products that are thrown away as opposed to being consumed. Typically, this waste can be split into four categories:

- By-product waste – food by-products created through the manufacturing of food types or the domestic cooking process, for example peels and trimmings from fruit and veg.
- Expired products – food items (that are often packaged in plastic) that have gone past their sell-by date*in shops and supermarkets and shouldn't be consumed.
- Leftovers – the waste that is created from unwanted food remains in our households or in places like restaurants, aeroplanes, etc.
- Bakery products – unsold food items that spoil quickly.

What are the main causes of food waste?

There are many different causes of food waste. However, the leading causes are:

- shops, supermarkets, or restaurants ordering too many products that do not sell
- poor education about food waste
- lack of awareness of expiry dates.

Why is food waste a problem?

Food waste presents a significant problem due to the volume of waste that's produced each year. In fact, in the EU* alone, it's estimated that 89.2 million tonnes of food are thrown away annually. The vast majority of food waste ends up in landfill sites*which are already full to overflowing. Many people don't view this as an issue because food items, unlike most plastics, degrade naturally over time. However, it contributes heavily to global warming and the erosion of the ozone*layer. This is because food waste releases a great deal of methane gas as it breaks down. According to a recent report, methane is 25 times more harmful than CO2 because it can trap much more heat within the atmosphere.

Food wastage, moreover, is morally wrong. To put it simply, we throw away millions of dollars' worth of food each year – even though about 690 million people across the globe are undernourished. Just think about that for a moment!

How can we reduce food waste?

The food industry needs to change its ways. But meanwhile, there are various ways in which you can encourage your parents or carers to go about reducing your food waste. Here are some suggestions:

- encourage whoever cooks to pre-plan meals so they know exactly what to buy from the supermarket and don't buy unnecessary groceries
- persuade adults to look carefully at sell-by dates when shopping to make sure they'll use the groceries in time
- set up your own compost heap in your garden
- find your green fingers and start your own vegetable patch
- check the fridge regularly and make adults aware of all sell-by dates.

You might think that these small changes are too trivial and insignificant to make a difference. Well actually, it's estimated that around 60% of food waste comes from the home, so any small change is a change in the right direction.

Glossary
*sell-by date: the date given on food when it is recommended it should be sold by
*EU: European Union
*landfill site: a place where rubbish is buried in the ground
*ozone: a gas

Question

2 Look at lines 7–18.

(a) How is the text structured so that the information is easy to read? Give three ways.

- ....
- ....
- ....

[3]

4. Look at lines 26–38.
Give one connective which:

(a) introduces an opposite idea

.... [1]

(b) introduces another point.

.... [1]

6. Look at lines 50–52.

(b) Look at line 52. What is the writer referring to when he says any small change?

.... [1]

(c) Explain how the ideas in the final paragraph link back to the ideas in the first paragraph.
Give two ways.

Both paragraphs mention: ....

....

Both paragraphs mention: ....

....

[2]

Text 4 /Progression Test 2024 Paper 2

Text for Section A, an extract from *Tales of the Unexpected* by Roald Dahl

Billy is a young travelling salesman working for a large company. He has arrived in a town he has never been to before. It is evening and he only has a little money. He is looking for a cheap place to stay.

Billy was seventeen years old. He was wearing a new navy-blue overcoat and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all of them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been swanky residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows, and that the handsome white facades* were cracked and blotchy.

Suddenly, in a downstairs window that was brilliantly illuminated by a street-lamp, Billy caught sight of a printed notice. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums*, tall and beautiful, standing just underneath the notice. He stopped walking. He moved a bit closer.

Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs.

After dithering about in the cold for two or three minutes, Billy decided that he would walk on. He turned to go. And a queer thing happened. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there.

BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at him through the glass, holding him, compelling him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

He pressed the bell.

Far away in a back room he heard it ringing, and then at once, it must have been at once because he hadn't even had time to take his finger from the bell-button, the door swung open and a woman was standing there. Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame*was like a jack-in-the-box. He pressed the bell – and out she popped! It made him jump.

She was about fifty years old, and the moment she saw him, she gave him a warm welcoming smile.

'Please come in,' she said pleasantly.

Glossary
*facade: the front of a building
*chrysanthemum: a type of flower
*dame: an American word for a woman

Question

7. The climax of this story is when Billy rings the doorbell.
How does the writer use text structure to emphasise this climax? Give two ideas.

- ....
- ....

[2]

Text 5 / October 2023 Paper 1 (Text A)

Text A

The extraordinary ways that animals sleep

There are as many different types of sleeper as there are animal varieties on the planet. There are dozers, dreamers, nappers and hardcore dead-to-the-worlders. Prepare to snuggle up with this gaggle of amazing comatose creatures.

Dozing dolphins

Dolphins face a bit of a problem as they spend their whole lives in the water, but as mammals they need to breathe oxygen to survive. How do they juggle this when unconscious? Dolphins shut down half of their brain, which rests, while the other half is alert and looking out for any potential hazards. As they do this, the dolphin will lie on the surface of the water in a behaviour known as ‘logging’.

Forty winks whales

It was always thought that whales also engaged in this ‘brain half asleep’ behaviour. They may well do, but researchers discovered something extraordinary about the sleep habits of sperm whales. They came across a group of them completely asleep and bobbing vertically in the water like a strange aquatic forest. The whales didn’t react as the scientists approached them and seemed completely oblivious* until a boat nudged one, at which point they all awoke and fled.

Slumbering sea otters

We've all seen the adorable pictures of sea otters holding paws while asleep to ensure they don't float away from each other. Just in case they're concerned about the grip, otters also anchor themselves to each other with seaweed. As many as 100 otters have been spotted floating in the ocean, wrapped in kelp, like some giant furry raft.

Non-energetic elephants

Elephants only manage about two hours of sleep per day, and that's not even a concentrated block of shuteye. They tend to nod off for a few minutes at a time throughout the day. Possibly because of this, most of their sleeping is done standing up, with just the occasional recumbent* slumber. Interestingly, captive elephants, with no predators or poachers to worry about, sleep many hours more.

Glossary:
oblivious: not aware of anything
recumbent: if something is recumbent, it is lying down

Question

3. Look at the third paragraph (lines 13–19).

(a) Look at the first sentence of the third paragraph. Give one word and one phrase that link the ideas in the third paragraph to the ideas in the second paragraph.

Word: ....

Phrase: ....

[2]

Text 6/ October 2023 Paper 2

Text for Section A, an extract from *Lampie* by Annet Schaap

Lampie lives with her father, who is a lighthouse-keeper.

****

By the time dusk falls, the lamp must be lit. It is always the girl who lights it. Every night, she climbs the sixty-one steps, opens the rusty little door, lights the wick, winds up the mechanism that turns the lamp, shuts the door, and the job is done.

It was hard work when she was younger, but now her arms have grown strong and her legs can easily climb up and down the steps twice a day. Three times if she forgets the matches. That happens sometimes, and her father always grumbles at her.

'It's almost dark and the lamp's not lit! What if a ship is lost, child? What if it runs aground on the rocks and it's all my fault? No – all your fault! Hurry up! Climb those stairs! Or should I just do it myself?'

'I'm on my way,' the girl mutters, taking the matches from the drawer. The box rattles quietly. There's only one match left.

Must buy more matches tomorrow, she thinks. Don't forget.

***

The girl knows though, that remembering can be difficult. She always has so much inside her head: songs, stories, things she has to learn, things she wants to forget but that keep coming back.

As she climbs the stairs, she comes up with a little trick. What was it she wanted to remember? Oh yes. In her mind, she picks up a matchbox and then places it on a table in the middle of her head – with a little lamp shining onto the box, so that it will be the first thing she sees when she wakes up tomorrow morning. Or so she hopes.

Think of a lamp, Lampie, she tells herself.

Because that's her name. Lampie.

Her real name is Emilia. But that had been her mother's name too. And her father had always found it annoying when two people looked up when he called the name. So he calls her Lampie instead.

'You're not the brightest of lights though, are you, Lampie?' he always says whenever she forgets something.

***

Lampie climbs upstairs with the last match. She has to be very careful. It must not go out before the lamp is lit, because then… Shipwrecks and an angry father. She is not sure which would be worse.

'Lampie!' Her father's voice is loud, even though it is coming from sixty-one steps below. 'The light! NOW!'

Usually he has been asleep for ages by this time of day, snoring away in his chair. But not tonight. She strikes the match. A tiny, useless spark. And again. This time there is a proper flame. That's good. She cups her other hand around the match and brings it to the wick. Come on! The flame hesitates a little, before growing bigger.

'Flame, flame, burn hot and quick.
Drink the oil and eat the wick!'

She quietly sings to herself, as she looks into the bright light. She could feel a bit of a knot in her stomach before, but it is starting to loosen now.

Wind up the mechanism, done.
'Matches, matches, must buy matches,' she sings as she walks back down the stairs. Must remember to buy matches.

***

But still, she forgets.

Question

3. Look at the third paragraph (lines 11–13).
(a) How is the third paragraph linked to the second paragraph?

.... [1]

12. Look at the whole text.
(a) What theme links the end of each section?

.... [1]

(b) Why has the final sentence been separated from the rest of the text? Tick two boxes.

to introduce a change of setting ☐

to signal what will happen next ☐

to end Lampie's story on a positive note ☐

to show Lampie's stubbornness ☐

to increase the dramatic effect ☐

[2]

Text 7 / April 2023 Paper 1 (Text A)

Text A

Birdwatching* holidays for beginners

You've got your binoculars* and your boots and you're buzzing to begin! A birdwatching holiday is a fantastic way to discover new birds. However, it can be hard to decide on the best birdwatching holiday for you. Here are some questions to help you.

Where do I want to go?

We offer a selection of birding tours that take place in different locations around the world. Do you want to start off your new hobby somewhere close to home or would you prefer to go further away – possibly even abroad?

How long a trip do I want?

Birdwatching trips can range from a one-day to a month-long tour. If you're a complete beginner, you may choose to start with a short trip of a day or two. But perhaps you would still prefer to dive straight in with a longer visit? Both have advantages – it all depends on what you're looking for.

How much travelling around do I want to do?

Some tours are aimed at helping you see as many different or unusual birds as possible on your trip. This can mean visiting many different natural habitats in the same day – a lake, mountains, a forest or the coast. Dashing from one to the next can be exhilarating but exhausting. If that sounds too stressful, then choose a birdwatching holiday that is centred on one place where you can study the local birds in detail.

What else do I want to do while I'm there?

Some birdwatchers want to spend all of their time behind their binoculars. Then again, others might prefer some time to explore the local area. For those, we offer optional trips to places of cultural interest. If you want more information, don't hesitate to talk to the trip leaders. After all, they know the best places to see and are always happy to help with arrangements.

Glossary
*birdwatching: the hobby of observing birds in the wild
*binoculars: special glasses for looking at something far away

Question

5. Look at lines 23–28.

(a) ‘On the other hand’ is often used to introduce an opposite idea. Which phrase is used in the same way in this text?

.... [1]

6. The text is structured in different ways to make the information easy to read. Give two of the ways.

- ....
- .... [2]

Text 8/ April 2023 Paper 1 (Text B)

Text B

Mozart is famous for writing music. Something that he is less well-known for is his unusual pet – a starling*!

Mozart was born in Austria in 1756. Despite dying at the young age of thirty-five, he still wrote over six hundred pieces of music. His final opera*, The Magic Flute, includes a character named Papageno, who attracts birds by playing tunes on his flute. A quiet little man with a good heart, Papageno only wants one thing: to find a partner for life – just like starlings do!

As a child, Mozart was a true musical prodigy*. At the age of seven, he was playing in concerts all over Europe and by the time he was twelve, he had written three operas.

When he was twenty-five, Mozart moved to Vienna. One day, he was walking past a pet shop near his home when he heard a bird singing a tune similar to one that he had written himself. 'That is amazing!' he thought and so he bought the bird – a starling – and took it home as a pet.

We'll never know who came up with the melody first, but it is a well-known fact that starlings can copy the songs of other birds. Perhaps Mozart's tune was whistled by someone walking past the pet shop… it may even have been Mozart himself!

Glossary
*starling: a kind of bird
*opera: a play set to music
*prodigy: a young person with an amazing talent

Question

10. Which two themes occur throughout Text B? Tick **two** boxes.

kind characters ☐

copying sound ☐

musical birds ☐

writing music ☐

special operas ☐

[2]

11. (a) The writer uses many adverbial phrases to help structure the text.

Give **one** example of a three-word adverbial phrase of place.

.... [1]

(b) Give **one** example of an adverbial phrase of time which introduces a new paragraph.

.... [1]

Text 9 / April 2023 Paper 2

Text for Section A, an extract from The Good Thieves by Katherine Rundell.

Vita's grandfather lives in another country. He has a problem, and Vita and her mother have come to help.

Vita set her jaw and nodded at the city in greeting, as a boxer greets an opponent before a fight. She stood alone on the deck of the ship. The sea was wild and stormy, casting salt spray thirty feet into the air, and all the other passengers on the ocean liner, including her mother, had taken sensible refuge in their cabins.

But it is not always sensible to be sensible.

Vita had slipped away and stood out in the open, gripping the rail with both hands as the boat crested a wave the size of an opera house. So it was that she alone had the first sight of the city.

'There she is!' called a deck hand*.

New York climbed out of the mist, tall and grey-blue and beautiful; so beautiful that it pulled Vita forwards to the bow of the boat to stare.

*****

They took a cab from the docks. Vita's mother carefully counted out a handful of coins, and gave the driver the address. 'As close as we can get for that, please,' she said, and he took in her carefully mended hems* and nodded.

When the money ran out, they walked. They went as fast as Vita could go, suitcases in hand.

'There!' said Vita's mother. 'That's Grandpa's flat.'

'It all looks very … smart,' said Vita. 'Are you sure this is the place?

'I'm sure,' said her mother. 'He's on the top floor, right under the roof. It'll be a squeeze, but it's not for long.' Their return ticket was booked for three weeks' time.

‘Come on!’ Her mother’s voice sounded unnaturally bright. ‘Let’s go and find him.’

The lift was broken, so Vita half ran up the stairs to Grandpa’s apartment, jerkily, ignoring the pain in her left foot. She came to rest, breathless, outside the door.

*****

Vita’s mother came, panting, up the final flight of stairs. She opened the door, and Vita went tearing down the hall.

‘Grandpa!’

‘Rapscallion!’ He stood and Vita hurled herself into his arms, and he laughed, winded by the impact.

‘Julia,’ he said, as Vita’s mother came in, ‘I only got your telegram three days ago, or I would have stopped you–’

Vita’s mother shook her head. ‘Just try to hold us back, Dad.’

‘It’s good to see you. But there was no need.’

Julia pushed Vita towards the door. ‘Go and find your room, darling,’ she said.

‘It’s the one at the end of the corridor,’ said Grandpa. ‘More of a cupboard than a room, I’m afraid,’ he said, ‘but the view is very fine.’

Vita went slowly down the corridor, her suitcase in hand. She noticed how the floorboards squeaked; how the paint peeled from the wall. She pushed at the door. It stuck; she kicked it with her stronger foot. It flew open scattering thin shards of plaster.

The room was so small she could practically touch all four walls at once, but it had a window looking out over the street. Vita sat on the bed and tried to think.

Glossary:
*deck hand: sailor
*hem: the bottom edge of a skirt or dress

Question

Look at the second section (lines 16–28).

6. Why is a new section started here? Tick **two** boxes.

To show a change of…

topic ☐

setting ☐

viewpoint ☐

character ☐

time ☐

[2]

16. The writer gradually lets us know that Vita has a problem walking. Find evidence from the text to support this statement.

Give one piece of evidence from the second section (lines 16–28):

……

Give one piece of evidence from the third section (lines 29–46):

……

[2]

Text 10 / 2023 Progression Test Paper 1 (Text A)

Text A

The Titanic

The Titanic was the world's largest passenger ship of its time but it sank after hitting an iceberg* during its first voyage in 1912.

The Titanic, which was built in Belfast, Northern Ireland, was the most impressive and luxurious ship of her time. She was the biggest, too, measuring 28 metres wide, 53 metres tall and 269 metres long – that's about the length of three football fields! After three years in construction, the ship was ready for the ocean by the end of March 1912.

On 10 April 1912, the Titanic set out on her maiden voyage across the Atlantic Ocean. As she set sail, the Titanic had 900 crew members and over 1300 passengers. These included holiday-makers, businessmen and people who wanted to start a new life in the US.

Life on board the Titanic depended on who you were and how much money you had. Wealthy people travelled in first class, located at the top of the ship. They enjoyed delicious food in an elegant dining room and had access to lots of facilities. Second-class accommodation consisted of cabins with two or four beds, limited storage, a sink and a mirror. Second-class passengers could also enjoy a library and a nice restaurant. The third-class facilities, at the bottom of the ship, were much more basic. Cabins there held up to ten people and food was served three times a day in a simple dining room. The big downside was that all 700 passengers had to share two bathtubs!

Around midnight on day five of her maiden voyage, an iceberg loomed out of the darkness. Too big to quickly change direction, the Titanic scraped along the ice, tearing holes in her side. The captain and crew knew that the collision meant the Titanic would sink in just hours. At around 2 a.m. the vessel broke into two, sending everyone still on board into the freezing water. There were only enough lifeboats to hold around half the people on board. More than 1500 people lost their lives on the Titanic that fateful night.

Glossary
*iceberg: a floating mountain of ice

Question

3. How does the writer link the ideas between the first and second paragraphs?

…… [1]

6. The information in the final paragraph connects back to the second paragraph. Explain how. Give one idea.

……

…… [1]

Text 11 / 2023 Progression Test Paper 1 (Text B)

Text B

The Titanic Quarter – Belfas

Yesterday, I visited the part of Belfast known as the Titanic Quarter, and it was a magnificent experience! My visit started with Paul, who is one of the most well-informed guides I've ever met, and whose knowledge of facts relating to the famous ship is simply remarkable. First of all, he walked our group all around the outside of the beautiful building the Titanic Museum is set in, and explained its architecture and link to the Titanic.

It seems only right that Belfast gets to tell its part in the ship's story. In the museum itself, every little detail from the ship's design to its sinking has been covered. It really immerses you, both in the extent of the human tragedy and the industrial history of the era.

As well as the information boards and films, there are plenty of interactive screens that bring the whole story to life. There's a lot to read – perhaps some of the display boards could have larger print as they're difficult to see if there are too many people around. Among the items on display is the range of tableware that each class of passenger on the ship used.

The Titanic Quarter's definitely worth a visit. The tours are sensibly priced, giving great value for money. Make sure you pop into the restaurant for a bite to eat before you leave. It serves quality local Irish dishes. And if you're anything like me, you'll probably want to go home and watch the Titanic film all over again!

Question

11. Match each idea with the correct paragraph of the text. One example has been done for you.

Idea	Paragraph
Linking the city to the Titanic	2
Getting refreshments	…………………………
Admiring the appearance of the museum	…………………………
Discovering how the passengers ate	…………………………

[2]

Text 12/ 2023 Progression Test Paper 2

Text for Section A, an extract from The House of One Hundred Clocks by A. M. Howell.

Helena grasped the bars of the domed birdcage resting on her lap until her fingers ached. Mr Westcott was staring into the cage with an odd kind of intent that danced a shiver across the back of her neck. His rake-thin frame leaned forward across the desk, his eyes narrowing. 'You omitted to say in your acceptance letter that you were bringing…a…bird,' he said, his cheeks tightening as he glanced first at Helena's father, and then at Helena.

Mr Westcott's sister stood beside him in a high-waisted silk dress the colour of peaches, her gloved hand resting on the back of his chair. They had the same small sapphire blue eyes. Miss Westcott's eyes were crinkling into a smile as they looked at Helena. Mr Westcott's were not.

Helena's skin bristled as she glanced at her father, who was sitting bolt upright in his chair, his shoulders taut.

'Jack and Jill went up the hill. Pail of water. Snicker-squawk!'

Mr Westcott's forehead furrowed at the bird.

'Shush,' Helena murmured, reaching through the brass bars and running a finger down her parrot's shimmery green-blue tail feathers. Mr Westcott had called her mother's parrot 'a bird'. Except he wasn't just any old bird. Orbit was a Blue-fronted Amazon. It was important Mr Westcott knew that, but Helena sensed now was not quite the right time to give him a lesson on exotic creatures.

Miss Westcott's eyes twinkled. 'What an amusing parrot,' she said in a sing-song voice.

'My sincere apologies, Mr Westcott. And to you too, Miss Westcott,' Helena's father said, throwing Helena a look which she interpreted to mean, Keep that parrot quiet or else. He pulled at his close-clipped beard. 'There was so little time, and you made it clear in your correspondence that you were in urgent need of a timekeeper and clock conservator. Wherever my daughter Helena goes, her parrot goes too.'

Mr Westcott stood up to turn and face a large window, which overlooked Trumpington Street and beyond, to a tapestry of colour blooming behind the railed gardens of a university college. He folded his arms and a small huff expelled from his mouth. Noises from outside carried through the glass. A horse and cart rumbling. The pounding of children's footsteps and peals of laughter. Bicycle bells clamouring. Helena closed her eyes for little more than a blink – long enough to imagine herself outside in the fresh air and out of the oppressive wooden room, where everything seemed dull and dusty.

'Oh, brother dearest,' Miss Westcott said lightly. 'What harm will a parrot do?'

Helena frowned. Mr Westcott did not seem too fond of birds, but at least his sister was a trifle more amenable. Memories of Orbit's arrival four years ago sprang into her head. Father had gladly spent more than a month's wages on the parrot as a birthday present for her mother. The shopkeeper had suggested a fancier (and more expensive) parrot with golden plumage, but Mother would not be dissuaded. 'Thank you, sir, but I do not desire this parrot for his looks, it is his voice and personality that amuses me. I have a feeling he will be the perfect addition to our small family,' her mother had said with a broad smile. And she had been right.

Question

2. Look at lines 15–16.

(a) Jack and Jill went up the hill. Pail of water. Snicker-squawk! is written on a separate line. Why has the writer done this?

Give one reason.

.... [1]

(b) Mr Westcott's forehead furrowed at the bird. Why is this sentence on a separate line?

Give one reason.

.... [1]

Question

6. Look at lines 39–47.

How does the writer connect the narrative of the past with the present? Give **two** ways.

Way 1: ....

....

Way 2: ....

.... [2]

Text 13/ 2022 Progression Test Paper 1 (Text A)

Text A

Gerald Durrell was a famous naturalist. As a child, he collected lots of different animals. Kokino, a local fisherman, liked to help him. In this autobiographical account, Gerald tells us about one very exciting day.

One morning, I was looking through a pile of seaweed and Kokino came over to help me. There was the usual assortment of squids the size of a matchbox, crabs and tiny fish. Suddenly, Kokino picked something out of tangled seaweed and held it out to me. I could hardly believe my eyes, for it was a seahorse*. Browny-green, it lay on Kokino's hand, gasping, with its tail coiling and uncoiling frantically.

Hurriedly, I snatched it from him and plunged it into a jar which was full of sea water. To my delight it righted itself*, its tiny fins fluttering. Feverishly, I scrabbled through the rest of the weed. I was soon rewarded, for in a few minutes, I had six seahorses in the jar.

Thrilled by my good luck, I raced back to our villa. I knew that the oxygen in the jar would not last long and, if I wanted to keep them alive, I would have to move quickly. Carrying an aquarium*, I ran down to the sea again, filled the bottom with sand and dashed back to the villa with it; then I had to run down to the sea again three times with buckets to fill it up with the required amount of water. I began to wonder whether the seahorses were worth all this trouble.

But as soon as I tipped them into the aquarium, I knew that they were. I had anchored a small, twiggy branch in the sand, and as the seahorses plopped out of the jar they righted themselves and then they sped round and round the aquarium, their fins moving so fast that you could not see them. After that, they all made for the branch, wrapped their tails round it lovingly, and stood there gravely at attention. The seahorses were an instant success with all the family. Even Larry used to watch them zooming and bobbing around their tank.

*Glossary
seahorse – a small fish that swims in an upright position and has a head like a horse
righted itself – turned the right way up
aquarium – a glass tank for keeping fish

Question

11. The writer uses One morning to mark the start of the events he tells us about.

Give three more adverbial phrases of time the writer uses to show the order of the events.

- ………
- ………
- ………

[3]

Text 14/ 2022 Progression Test Paper 1 (Text B)

Text B

The Children's Guide to Nature-watching

Urban environment

Towns and cities can be great places for watching wildlife. In some places, they are even better than the surrounding countryside because parks, gardens and waste ground provide a range of habitats that may no longer exist elsewhere in the area.

In general, if you are looking for wildlife in towns and cities, try to find the oldest, untidiest places. Neat, modern places have less wildlife. Lakes in city parks, and rivers running through towns, are great for birds, and you may even see dragonflies, ducks or frogs there.

Buildings

Some urban wildlife, from nesting sparrows to bats and sometimes even hedgehogs, depends on buildings. Some birds may roost in towns in winter because it's warmer there than in the countryside. Tall buildings can also provide nesting sites for birds of prey, kestrels for instance, and seemingly empty corners of building sites can have all sorts of insects and wild flowers. Even cracks in pavements or walls will be colonised by wild flowers. Don't think of them as just weeds – they are a valuable food source for many insects.

Enjoy life

The key for the urban wildlife watcher is just to keep your eyes open. And when you spot something, try to find out a bit about it and enjoy it for its own sake. It's alive, it's here and it's fascinating!

Question

15. In Text B the writer uses paragraphs to structure the text.

What other feature does the writer also use to structure Text B?

.... [1]

Text 15 / 2022 Progression Test Paper 2

Text for Section A, an adapted extract from Shadowsea by Peter Bunzl

First there was darkness.

Then patches of watery green light.

Then fish, whole schools of them. With luminous fins bright as knives, glowing scales that shimmered like armour.

They swam past the shadow of a submarine base.

The base was the shape of a giant rusted wheel, with spokes that ran from the exterior to its centre. Parts of it were unfinished – the ties that bound it to the seabed still under construction. Rising from the hub was a tower.

Through the tower's only porthole, a blond boy of thirteen with bright, inquisitive eyes could be seen sitting on the cabin floor. The boy was humming a tune to himself – a tune that matched the buzzing in the walls – as he worked on a miniature wagon. Jar lids made up the wagon's wheels, flattened cans its carriage. It had pencils for axles and wire for its yoke*.

When he was done, the boy plucked a white mouse from his pocket and tied it to the wagon. He placed the mouse on the floor and it tottered forward on tiny red paws, pulling the wagon behind it.

After a moment it broke into a run, skittering beneath a table, where two adults, a man and a woman with the same blond hair and inquisitive eyes as the boy, sat working.

The boy chased the mouse under the table and followed it out the door.

Hot on its heels, he ran down the passageway.

The mouse crossed grates and vents and wove beneath pipes, sticking close to the walls. It clattered its cart past damp bulbous diving suits that stank of the sea, tumbled across galleys and mess halls where crew members sat eating.

Still the boy chased it.

Finally, it ran through a crack where a door stood slightly ajar.

In the room beyond, row upon row of mice scrabbled about in cages.

The white mouse stopped in the centre of the spotless floor.

The boy crouched, mouth half-open, stretching out a hand to pick it up.

A swish of a skirt.

A shiny leather shoe stepped across his path.

The boy glanced up. 'Hey, Aunt Matilda!'

A gaunt-faced woman with short slicked-back hair, wearing a white lab coat and goggles pushed back on her head, was putting on a pair of rubber gloves. 'That's Professor Milksop to you.'

Professor Milksop scooped up the mouse and dropped the cart unceremoniously on the floor. 'This rodent's valuable. You should never have taken it from the lab.'

'He looked sad,' the boy said. 'I named him Spook, on account of his colouring. He looks like a Spook*, don't ya think?'

The boy glanced at the mouse, scrabbling in the professor's hand.

It squeaked softly.

'Don't be naming them,' the professor said. 'Name a thing and you start to have feelings for it.'

'Go back to your quarters now, Dane. You shouldn't be here.'

The professor kicked aside the cart and headed for a second, lead-lined door at the end of the room.

*Glossary
yoke: used to attach an animal to a cart
spook: ghost

Question

2. Look at the structure of the first three lines.

Explain how the writer uses structure to attract our interest. Give two ideas

- ………
- …… [2]

9. Match each idea with the correct part of the text. An example has been done for you.

setting up the game	lines 27–35
arriving in the lab	lines 36–47
racing round the rooms	lines 1–8
looking in from outside	lines 17–26
putting an end to the fun	lines 9–16

[3]

Text 16 / October 2021 Paper 1 (Text A)

Text A

The Redwood Parks

Come and see the world's tallest trees!

The Redwood Parks are a World Heritage Site, protecting nearly half of the world's old Redwood trees. Some of these champion trees grow to be more than 113 metres tall. This land of towering giants will amaze and delight you. There is nothing like it anywhere else on Earth!

Look around – you are standing among giants! See the Giant Sequoias and Giant Redwoods for yourself by taking a trip with Mercury Travel. We guarantee to make this a trip of a lifetime.
Here are some more astounding facts to tempt you to make that booking …

The Giant Redwoods

These enormous trees are known as both Giant Redwoods and Coastal Redwoods. They thrive in the humid climate of the Northern California coast. These dramatic plants have been on our planet for an astonishing 240 million years, and each individual tree can live to be 2,000 years old! Wow! How incredible is that?

By visiting the Redwood Parks with us – Mercury Travel – you can touch living history.

The Giant Sequoias

These immense trees only grow along the western slope of the Sierra Nevada Mountains – an area of stunning natural beauty.

Question

11. Which of the following is used throughout Text A? Tick two boxes.

first person ☐

present tense ☐

personal voice ☐

time connectives ☐

formal language ☐

[2]

Text 17 / 2020 Sample Test Paper 2

Text for Section A, an extract from ‘Flambards’ by K. M. Peyton.

Christina Parsons, a teenage orphan, has been sent to live with her Uncle Russell. The house is called Flambards. In this text, Christina arrives at Flambards to find that her cousin William has been in an accident.

******

‘This is Flambards, miss.’

Some big chestnut trees lined the long drive: a great heap of rotted leaves lay tumbled below, with burst conkers* all over the gravel, their shells shrivelled like little brown oranges. The man stopped the horse in front of the door, and helped Christina down. Nobody seemed to be waiting for her.

‘I’ll’ carry your trunk into the hall, miss. Go in. The door will be open.’

Christina crossed the porch which was full of muddy boots, and anxiously pushed opened the door. She found herself in a big, cold hall. A thin, worn looking woman, obviously a servant, was coming through a doorway on one side to greet her, and in the doorway on the other side a man on crutches appeared suddenly, giving Christina a start.

‘Is it William?’ he said. Seeing Christina, he added, ‘Oh, no, it’s you.’

‘It’s Miss Christina, sir’ said the woman.

‘Yes, well – see to her,’ the man said shortly – very rudely, Christina thought.

She looked at him curiously, having heard so much of Uncle Russell, and found him not unlike she had imagined: a big, but shrunken-looking man, with heavy shoulders and long, spindly legs, he was wrinkled, with a flattened, broken nose and very fierce eyes. I shall keep out of his way, she thought, but said politely, 'How do you do, Uncle', but he took no notice.

'Tell me when William comes,' Russell said to the woman, but the man, coming in with Christina's trunk said, 'The carriage is coming up the drive now, sir, and Dr Porter's right behind.'

Through the open door the scrunch of several lots of hooves could be heard. The woman said quickly to Christina, 'I'll see you in a minute, miss. Everything's happening at once, Mister William's had an accident.'

Christina shrank back as everyone went to the door. The thin-faced servant turned and said, 'Come along, I'll show you to your room.' She pointed down the corridor, 'That's your room. Last door on the left.'

Christina walked down the corridor and opened the door. At first glance it looked charming, much prettier and bigger than any room she had ever been given before. However, on closer inspection, it was shabby. The wallpaper, a close design of pink and brown flowers was faded, the washstand china was chipped, and the patchwork quilt all coming apart. The general effect, though, was pretty and homely, with a big window looking out over the garden. There was plenty of furniture, a big wardrobe, a dressing table and a carpet on the floor. Her trunk stood at the foot of the bed. She opened it and started to put her things away, leaving out a navy blue dress to change into for dinner. She did not fancy going down to Uncle Russell. She took as long as she could about washing and changing, and became painfully aware that she was very hungry indeed. She had no alternative but to go downstairs.

Glossary

a conker: a kind of nut

Question

12. Number the following events 1–6 as they happen in the text. The first event has been numbered for you.

Christina sees Flambards for the first time. …………………

Christina greets Uncle Russell. …………………

William has an accident. 1

Christina sees Uncle Russell. …………………

Dr Porter arrives with William's carriage. …………………

A servant comes to greet Christina …………………

[4]

Text 18 / October 2020 Paper 1 (Text A)

Text A

Should a child over nine years old choose their own bedtime?

This is not a simple question. One side will argue that science proves children need a lot of sleep. The other side will say that children have to learn to take care of themselves, and giving them the responsibility for choosing their bedtime is an important step.

Those in favour of a child choosing their own bedtime believe a child should learn to set their own day-to-day routine. In fact, many teenagers argue that they are the ones who understand their daily timetable best. So, bedtime should be their decision. Supporters are adamant this teaches young people self-discipline – a vital life skill, in their opinion.

Many children also point out that they would be less stressed about studying in the evenings if they could choose their own bedtime and adjust it to suit their workload. In addition, they would have time each evening to talk to their families. Supporters also say that children do know when they are tired and can manage tiredness by deciding when it's bedtime. Moreover, children become independent and develop a trusting relationship with their parents. The result of this is fewer family arguments.

On the other hand, most parents think children make bad decisions about bedtimes. In their opinion, parents judge best what is right for a child and will make sure a child gets enough sleep so they can concentrate appropriately at school.

Scientific research shows that children younger than ten need more than 11 hours' sleep a night to stay healthy and grow; even teenagers need ten hours a night. Consequently, opponents emphasise that tired children become bad-tempered, find daily tasks hard, and are likely to get ill.

Perhaps the best answer is to 'meet in the middle'. If parents set bedtimes during the week, then at weekends or holidays children could choose, giving them more independence and an understanding of how to care for themselves as they grow.

Question

9. Text A is a balanced argument.
Explain how the paragraphs of this balanced argument are organised. The first one has been done for you.

First paragraph Introduction to both sides of the argument

Second to fifth paragraphs ……………………………………………………………………………………

Last paragraph ……………………………………………………………………………………

[2]

Text 19/ October 2020 Paper 1 (Text B)

Text B

Sleep

Every creature needs to sleep. Babies, elephants, kids, koala bears, grandparents, and hippos in the jungle – they all sleep! Just like eating, sleep is necessary for survival.

What happens during sleep?

Sleep gives your body a rest and allows it to prepare for the next day. It’s like giving your body a mini-vacation. Sleep also gives your brain a chance to organise everything. Scientists aren’t exactly sure what kinds of organising your brain does while you sleep, but they think sleep might be the time when the brain sorts and stores information, replaces its chemicals and solves problems.

How much sleep do people need?

The amount of sleep a person needs depends on their age. Babies, of course, sleep a lot – about 14 to 15 hours a day! But older people need only about seven or eight hours of sleep each night. Most children between the ages of 5 and 12 years need 10 to 11 hours of sleep.

Did you know?

- Missing one night of sleep makes a person grumpy and clumsy.
- After missing two nights of sleep, a person will have problems thinking and doing things; his or her brain and body won’t be able to do simple tasks properly.
- After five nights without sleep, a person will hallucinate. (This means seeing things that aren’t actually there.)
- Eventually, without sleep, it becomes impossible for the brain to give its directions to the rest of the body – the brain needs to spend time in bed and catch its ZZZs!

Question

16. Why does the writer use bullet points in the final paragraph (lines 15–24)?

.... [1]

Text 20 / April 2020 Paper 1 (Text A)

Text A

Extreme sports

Definition

Extreme sports involve a high level of danger – whether it's jumping from an aircraft, performing daring mid-air flips on a skateboard, or climbing up a vertical rock face. Great speed, height or depth is what makes the sport extreme. To do any extreme sport, a person needs to be strong and skilful; extreme sports push people to their physical and mental limits.

History

Most extreme sports are new sports, but some have been around for a very long time. Rock climbing as a sport dates from the 1880s, but, of course, climbing rocks has been a necessity throughout history for people who live in mountainous areas. Bungee jumping* developed from land diving, which has been done for thousands of years. Tribesmen in Vanuatu use land diving to test the courage of young men.

Equipment

Many extreme sports use specialised equipment designed to keep the people doing them safe. Such equipment may include ropes, helmets, pads and lifejackets. Wearing the right protective gear can prevent serious injuries. The kit needs to be strong enough to withstand the extreme conditions and specific to the needs of each sport.

____

The 'X Games' is an extreme sports competition that happens twice a year. Athletes from around the world compete for medals, money and prizes. The events can vary, but usually include skiing, snowboarding, BMX biking and skateboarding.

Popularity

Extreme sports are becoming very popular. In fact, activities such as mountain biking and snowboarding are attracting larger numbers every year, whereas fewer people are doing traditional sports like basketball, because taking part in extreme sport gives a person an amazing rush of excitement, and challenges their fears. Moreover, new research shows that people who do extreme sports have better physical and mental health. They become more confident and motivated in their daily lives.

Glossary

bungee jumping: jumping from a great height while attached to a rope

Question

8. Text A uses paragraphs with subheadings.

(a) Give one reason why subheadings are used in this text.

.... [1]

9. Which of the following are used throughout Text A? Tick two boxes.

chronological order ☐

third person ☐

rhetorical questions ☐

past tense ☐

facts and opinions ☐

[2]

Text 21/ October 2019 Paper 1 (Text A)

Text A

Alexander Graham Bell and the invention of the telephone

While experimenting with how to improve the telegraph machine, scientist Alexander Graham Bell came up with a clever idea. He realised that rather than sending a code along an electrical wire, it might be possible to send the actual sound of a human voice.

Bell started to experiment, but lacked the time and skill to make the equipment he needed. So, he engaged the help of Thomas Watson, who worked in a nearby electrical shop. The two became fast friends, and worked together to produce sounds over the ‘harmonic telegraph’, an early machine for transmitting sound. One day in June 1875, Bell was at one end of the wire while Watson worked on a broken transmitter in another room. By chance, Bell heard the twanging sound of Watson plucking a string coming to him along the wire.

The next day, Bell used the same instrument to transmit the sound of his voice along the wire to Watson. Recognisable voice sounds could be heard but not actual words. Bell and Watson experimented all summer, and in September 1875, Bell completed the documents asking for his first telephone patent*. The patent was granted to Bell on 7 March, 1876. It wasn’t until three days later that Bell managed to transmit the first understandable words. The telephone was born!

Bell announced his discovery, first to scientists in Boston and then to a group of influential people in Philadelphia including Brazilian Emperor Dom Pedro II and eminent British physicist William Thomson. The emperor exclaimed, ‘My gosh! It talks!’ Thomson took news of the discovery to other countries and proclaimed it ‘the greatest by far of all the marvels of the electric telegraph.’

By the summer of 1877, the telephone had become a business. The first private telephone exchange was built in Connecticut and the Bell Company was created. Bell was the owner of a third of the company’s shares and quickly became a wealthy man.

Glossary
patent: permission to be the only person to sell a new invention

Question

12. Which of the following are used throughout Text A? Tick **two** boxes.

indirect speech ☐

impersonal voice ☐

the present tense ☐

informal language ☐

chronological order ☐

[2]

Text 22 / October 2019 Paper 1 (Text B)

Text B

A short biography of Alexander Graham Bell

Alexander Graham Bell was born on 3 March 1847 in Edinburgh. He was educated there and in London. His father and grandfather were both experts in the art of speaking clearly, and, at the age of 16, Bell himself began researching the mechanics of speech. In 1870, Bell's family emigrated to Canada, and the following year Bell moved to the United States to teach. There, he used a system called 'visible speech', which had been developed by his father, to teach children who could not hear or speak. In 1872, Bell founded a school in Boston to train teachers of the deaf. The school later became part of Boston University, where, in 1873, Bell was appointed professor of vocal physiology.

Bell had been fascinated by the idea of transmitting speech for a long time, and by 1875 had come up with a simple receiver that could turn electricity into sound. Other inventors were working on similar machines, including an Italian-American, Antonio Meucci. Debate continues today as to who should actually be recognised for inventing the telephone.

In 1880, Bell was awarded the French Volta Prize for his invention. With the prize money, he established the Volta Laboratory in Washington. There he continued experiments: in communication, in medical research and in techniques for teaching speech to the deaf. In 1888, Bell was one of the original members of the National Geographic Society; he served as its president from 1896 to 1904.

Question

20. Look at both Text A and Text B.

Number these events about Alexander Graham Bell in the correct order. The first and last ones have been done for you.

He moved to Canada.	☐
He met Thomas Watson.	☐
He was born in Edinburgh.	1
He first spoke about his discovery in Boston.	5
He started work on the mechanics of speech.	☐

[2]

Text 23 / October 2019 Paper 2

Text for Section A, an extract from 'Stig of the Dump' by Clive King

The Ground Gives Way

If you went too near the edge of the chalk-pit the ground would give way. Barney had been told this often enough. Everybody had told him. His grandmother, every time he came to stay with her. His sister, every time she wasn't telling him something else. Barney had a feeling, somewhere in his middle, that it was probably true about the ground giving way. But still, there was a difference between being told and seeing it happen. And today was one of those grey days when there was nothing to do, nothing to play, and nowhere to go. Except to the chalk-pit. The dump.

Barney got through the rickety fence and went to the edge of the pit. This had been the side of a hill once, he told himself. Men had come to dig away the chalk and left this huge hole in the earth. He thought of all the sticks of chalk they must have made, and all the blackboards in the school they must have written on. They must have dug for hundreds of years. And then got tired of digging, or somebody had told them to stop before they dug away all the hill. And now they did not know what to do with this empty hole and they were trying to fill it up again. Anything people didn't want they threw into the bottom of the pit.

He crawled through the rough grass and peered over. The sides of the pit were white chalk, with lines of flints poking out like bones in places. At the top was crumbly brown earth and the roots of the trees that grew on the edge. The roots looped over the edge, twined in the air and grew back into the earth. Some of the trees hung over the edge, holding on desperately by a few roots. The earth and chalk had fallen away beneath them, and one day they too would fall to the bottom of the pit. Strings of ivy and the creeper called Old Man's Beard hung in the air.

Far below was the bottom of the pit. The dump. Barney could see strange bits of wreckage among the moss and elder bushes and nettles. Was that the steering wheel of a ship? The tail of an aeroplane? At least there was a real bicycle. Barney felt sure he could make it go if only he could get at it. They didn't let him have a bicycle.

Barney wished he was at the bottom of the pit.

And the ground gave way.

Barney felt his head going down and his feet going up. There was a rattle of falling earth beneath him. Then he was falling, still clutching the clump of grass that was falling with him.

'This is what it's like when the ground gives way,' thought Barney. Then he seemed to turn a complete somersault in the air, bumped into a ledge of chalk half-way down, crashed through some creepers and ivy branches, and landed on a bank of moss.

Question

12. Draw lines linking the paragraphs below to their main themes. One has been done for you.

First paragraph
Second paragraph
Third paragraph
Fourth paragraph

What is in the pit
Description of the pit
Danger around the pit
The story of the pit

[2]

14. What effect does the writer create by including the two, single-sentence paragraphs in lines 30–31?

.... [1]

Text 24 / April 2019 Paper 1 (Text A)

Text A

Lewis Clarke: South Pole trek teenager breaks record

A 16-year-old boy has become the youngest person to trek to the South Pole. Lewis Clarke, from Bristol, has spent almost 50 days battling temperatures as low as -40°C and winds of up to 193 kilometres per hour.

The challenge began on 2 December 2013, two weeks after his 16th birthday and finished on 16 January 2014. It brought an end to an expedition which saw Lewis ski for an average of eight hours a day, covering about 29 kilometres, while pulling his supplies behind him on a sled.

His only help has been from experienced polar guide, and expedition companion, Carl Alvey.

Difficulties encountered by Lewis along the way have included blisters*, coughing caused by being at high altitudes and a broken ski. But the cold itself has not fazed him. He admits to being the type of person who wears shorts in winter and much prefers snow to heat.

'I knew it would be hard but it's harder than I ever thought it would be' he said, still 80 kilometres from the end. 'However, I think sometimes about how few people have done this. Only 300 in 100 years. And I'm doing it! That's pretty cool.'

Explorer Sir Ranulph Fiennes was full of praise, calling it a 'great achievement'. Mr Fiennes said he had not travelled along the same route, but the conditions would have been dependent on the weather, avoiding crevasses, and how good Lewis was at skiing.

Lewis's record – for the same coast-to-pole route – was previously held by 18-year-old Sarah McNair Landry, from Canada. Aside from making history, Lewis has raised more than £3,000 for the Prince's Trust, a charity helping young people, through the expedition. His father, Steven, said he was 'incredibly proud'.

Glossary
blisters: a minor foot injury

Question

9. What does the last paragraph in Text A (lines 22–25) do? Tick one box.

It looks forward to what Lewis will do in the future. ☐

It summarises the information in the text. ☐

It refers back to the information in the headline. ☐

It describes what Lewis's next challenge will be. ☐

[1]

10. Text A is a news report.

(b) Give one reason why it is important to have an effective headline.

.... [1]

Text 25 / April 2019 Paper 2

Text for Section A, an extract from 'An Eagle in the Snow' by Michael Morpurgo

The train was still in the station, and I was wondering if we'd ever get going. I was with my ma*. I was tired. My arm was hurting and itching at the same time, inside the plaster. I remember she was already at her knitting*, her knitting needles tick-tacking away, automatically, effortlessly. Socks for Dad, this time.

'This train's late leaving,' Ma said. 'That clock on the platform says it's well past twelve already. Still, not surprising, I suppose, under the circumstances.' Then she said something that surprised me. 'If I drop off to sleep, Barney,' she told me, 'just you keep your eye on that suitcase, d'you hear? All we got in this world is up there in that luggage rack, and I don't want no one pinching it.'

I was just thinking, that was quite a strange thing to say because there was no one else in the carriage except the two of us, when the door opened and a man got in, slamming the door behind him. He never said a word to us, but took off his hat, put it up on the rack beside our suitcase, and then settled himself into the seat opposite. He looked at his watch and opened up his paper, his face disappearing behind it for a while. He had to put it down to blow his nose, which was when he caught me staring at him, and nodded.

Everything about him was neat. I noticed that at once, from his highly polished shoes, to his trim moustache and his collar and tie. I decided right away that he didn't look like the sort of man who would pinch Ma's suitcase. There was also something about him that I thought I recognised; I had the feeling I might have seen him before. Maybe I hadn't. Maybe it was just because he seemed about the same age as Grandpa, with the same searching look in his eye.

But this stranger was neat, and there was nothing neat about my grandpa. My grandpa was a scarecrow, with his hair always tousled – what there was of it – his hands and face grimy from delivering his coal, and that was after he had washed. This stranger had clean hands, and clean nails too, as well looked after as the rest of him.

‘Hope I pass inspection, son,’ he said, eyeing me meaningfully.

Ma nudged me, and apologised for my rudeness, before she turned on me. ‘How many times have I told you not to stare at people, Barney? Say sorry to the gentleman, now.’

‘Don’t you worry, missus,’ he said. ‘Boys will be boys. I was one once myself, a while ago now, but I was.’

The Station Master came past our window then, waving his green flag, blowing his whistle, his cheeks puffed out so that his face looked entirely round, like a pink balloon, I thought.

Then we were off, the train chuffing itself wearily, reluctantly, into slow motion. ‘’Bout time,’ said Ma.

Glossary
ma: mother
knitting: making clothes from wool

Question

18. Which text features are used in the text?
Tick **two** boxes.

direct speech ☐

facts and dates ☐

personal pronouns ☐

reported speech ☐

rhyming language ☐

[2]

Text 26 / October 2018 Paper 1 (Text A)

Text A

The Aztecs

A powerful civilisation in Mexico over 700 years ago

What was Aztec family life like?

Family life was important to the Aztecs. Within the family, everybody had a role. Husbands generally worked outside the home as farmers, craftsmen or as soldiers. Wives worked at home, weaving cloth for the family's clothes and cooking.

What did Aztec children do?

Surprisingly, by law, all Aztec children had to go to school. At that time in history, girls from many other civilisations were not educated. Aztec boys and girls went to separate schools. Boys learned about farming or learned a craft such as pottery or feather-work. They also learned about their religion, and how to fight. Girls were taught about religion too, and how to cook and make clothing.

What kinds of homes did Aztecs live in?

The wealthiest people lived near the main square in large stone houses. These houses had several rooms and some even had an upstairs. There was a separate room for bathing. Inside the house, the walls were painted in bright colours. Poorer people lived on the edge of the city in simple, undecorated homes made of sun-dried mud. These houses usually had only one big room, which was divided into different areas with no upstairs.

What did Aztec people wear?

There were astonishingly strict rules about clothing in Aztec society. These rules included laws about the decorations and colours people could wear. For example, only the most important people could wear clothing decorated with feathers, and only the emperor could wear a turquoise-coloured cloak.

What was the Aztec diet like?

Maize, a food similar to corn, was a staple. The other typical foods were beans and squash. Besides these, Aztecs sometimes ate fish, honey or snake meat. And the cocoa bean, considered highly valuable by the Aztecs, was made into a chocolate drink.

Question

10 In Text A, questions are used as headings. Explain how this helps the reader. Give two ways.

- ....
- .... [2]

Text 27/ October 2018 Paper 2

Text for Section A, an extract from ‘Matilda’ by Roald Dahl

At two o’clock sharp the class assembled, including Miss Honey, who noted that the jug of water and the glass were in the proper place. Then she took up a position standing right at the back. Everyone waited. Suddenly in marched the gigantic figure of the Headmistress in her belted smock and green breeches.

‘Good afternoon, children,’ she barked.

‘Good afternoon, Miss Trunchbull,’ they chirruped*.

The Headmistress stood before the class, legs apart, hands on hips, glaring at the small boys and girls who sat nervously at their desks in front of her.

‘Not a very pretty sight,’ she said. Her expression was one of utter distaste.

‘What a bunch of nauseating little warts you are.’

Everyone had the sense to stay silent.

‘It makes me vomit,’ she went on, ‘to think that I am going to have to put up with a load of garbage like you in my school for the next six years. I can see that I’m going to have to expel as many of you as possible as soon as possible to save myself from going round the bend.’ She paused and snorted several times. It was a curious noise. You can hear the same sort of thing if you walk through a riding-stable when the horses are being fed. ‘I suppose,’ she went on, ‘your mothers and fathers tell you you’re wonderful. Well, I am here to tell you the opposite, and you’d better believe me. Stand up, everybody!’

They all got quickly to their feet.

'Now put your hands out in front of you. And as I walk past I want you to turn them over so I can see if they are clean on both sides.'

The Trunchbull began a slow march along the rows of desks inspecting the hands. All went well until she came to a small boy in the second row.

'What's your name?' she barked.

'Nigel,' the boy said.

'Nigel what?'

'Nigel Hicks,' the boy said.

'Nigel Hicks what?' the Trunchbull bellowed. She bellowed so loud she nearly blew the little chap out of the window.

'That's it,' Nigel said. 'Unless you want my middle names as well.' He was a brave little fellow and one could see that he was trying not to be scared by the Gorgon* who towered above him.

'I do not want your middle names, you blister!' the Gorgon bellowed. 'What is my name?'

'Miss Trunchbull,' Nigel said.

'Then use it when you address me! Now then, let's try again. What is your name?'

'Nigel Hicks, Miss Trunchbull,' Nigel said.

'That's better,' the Trunchbull said. 'Your hands are filthy, Nigel! When did you last wash them?'

‘Well, let me think,’ Nigel said. ‘That’s rather difficult to remember exactly. It could have been yesterday or it could have been the day before.’

The Trunchbull’s whole body and face seemed to swell up as though she were being inflated by a bicycle-pump.

‘I knew it!’ she bellowed.

Glossary
to chirrup: to make a sound like a bird
Gorgon: a mythical monster

Question

13. Look at lines 25–31.

(a) Why is ‘Nigel what?’ written on a new line?

.... [1]

Text 28 / April 2018 Paper 1 (Text A)

Text A

Penguins

Penguin habitat

Penguins are found in many areas in the southern hemisphere. Most people think they only live in very cold climates like the icy continent of Antarctica, but they also live in milder areas like the Galapagos Islands, Australia and South Africa. There are 17 species of penguin. It is the larger species, such as the Emperor penguin, that live in the colder climates.

Penguin characteristics

Penguins are flightless birds, and on land they can only waddle along on their feet or slide on the ice on their stomachs. However, penguins are excellent swimmers and spend more than half their time in the sea. They can swim very fast and dive deep under water when looking for food. A layer of fat together with air trapped in their feathers keeps them warm in the water and on land in almost any weather.

Penguin appearance

Penguins are black and white, which gives them excellent camouflage in the water. When swimming in the ocean, their white stomachs make them hard to see from below against the sky and sunlight above. Likewise, their black backs mean they are difficult to spot in the dark ocean.

Penguins mainly eat fish. The types of fish they eat depend on where they live. They also eat krill (tiny shrimplike animals), squid, shellfish and octopus. Due to factors such as overfishing and climate change, fish stocks are declining. This means that the number of penguins is decreasing too as it's becoming more difficult for them to feed themselves.

Question

7. (a) Look at the subheadings in the text. Write a similar subheading that is suitable for the fourth paragraph.

.... [1]

(b) What is the purpose of subheadings in a text like this?

.... [1]

Text 29 / April 2018 Paper 1 (Text B)

Text B

Hiking in the Polar Regions: Antarctica

Imagine standing high up on a slope, overlooking an ice-filled bay. Kayaks* glide across it, the wind gently kisses the surface of the water, and you smile, as you realise that Antarctica is everything you imagined it would be.

Nothing prepares you for the heart-stopping beauty of Antarctica. The sight and sound of the amazing penguin colonies. Ice fields, ice cliffs and deep blue icebergs that dwarf everything around. Seabirds soaring and swooping. Huge, fabulous whales and colossal elephant seals! Sunsets and sunrises separated by crimson-streaked skies. It really is an ice paradise!

Who can do it?

Anyone can take part in our hiking programme. The longer hikes last from two to three hours, but there are shorter walks, up to a number of viewpoints or along the beach.

What is provided?

Although we only organise our hikes in safe areas, conditions can change quickly, which may result in delays. Our guides, therefore, always carry safety equipment. We also have trekking poles for your use and snowshoes to help improve your grip on slippery surfaces and deep snow.

What do you need to bring?

Hiking boots are required for some of the routes offered. In addition, it's good to have a small backpack in order to carry some extra supplies as well as an extra layer of clothing.

Glossary
kayak: a type of small boat

Question

15. Text B has five paragraphs. The main purpose of the first and second paragraphs is to persuade the reader to go to Antarctica.

(a) What is the main purpose of the third, fourth and fifth paragraphs?

....

.... [1]

(b) Explain why the writer has chosen to use questions for subheadings in this text.

....

.... [1]

UNIT 1 | READING

LESSON 3 | APPRECIATION AND REFLECTION (OBJECTIVES)

READING
*6Ra.01 Enjoy independent and shared reading of fiction genres, poems, playscripts and non-fiction texts.
6Ra.02 Express personal responses to texts, including preferences in terms of language, style and themes.
6Ra.03 Begin to choose a more diverse range of books to read, including writers or genres which compare or contrast with previous reading.
6Ra.04 Comment on how readers might react differently to the same text, depending on where or when they are reading it.

LESSON 3 CONTENTS

UNIT 1		READING
LESSON 3	READING | APPRECIATION AND REFLECTION	
	TOPIC 1	APPRECIATION AND REFLECTION
	CAMBRIDGE CHECKPOINT ZONE	
	C Z 3	Unlock the power of Cambridge Checkpoint past years' questions related to appreciation and reflection. By tackling these questions, you'll sharpen your skills and achieve mastery in appreciation and reflection as they are tested in actual exams.

Lesson 3: Appreciation and Reflection

What is Appreciation and Reflection?

In term of literature, appreciation and reflection is the ability to understand, enjoy, and evaluate literary works.

Appreciation: In the context of literature and texts, appreciation refers to the act of recognizing and valuing the artistic, literary, and intellectual qualities of a work. It involves understanding and acknowledging the various elements that contribute to the text's richness, such as language use, writing style, themes, character development, and the overall craftsmanship of the piece. Appreciation goes beyond mere enjoyment and delves into a deeper understanding and admiration for the creative aspects of the text.

Reflection: In the context of literature and texts, reflection involves thoughtful consideration and examination of the content and themes presented in the work. It requires the reader to engage with the text on a more personal level, making connections between the text and their own experiences, beliefs, and perspectives.

Understanding Appreciation and Reflection

To make it clearer, imagine your friend has asked you whether you think their outfit is nice or not. Your answer with 'yes / no' is the 'appreciation'. Appreciation is like giving a compliment to your friend about their outfit or vice versa. You notice and admire how their clothes are stylish, well-coordinated, and suit them perfectly or you negate this.

On the other hand, 'reflection' is like sharing your thoughts and feelings about your friend's outfit, providing explanation / evidence about your previous 'yes / no' answer (appreciation) based on your own experiences and preferences. You might say, "Your outfit reminds me of a vacation I had by the beach because of the vibrant colors and tropical patterns. It makes me feel happy and relaxed." In this case, you are making a personal connection to the outfit, relating it to your past experiences, and expressing how it makes you feel.

Read the following excerpts:

Excerpt 1:

You've got your travel plans ready, and Italy awaits with its mesmerizing allure, from its rich history to its diverse landscapes and artistic heritage. However, with so many enchanting destinations to explore, it can be challenging to decide on the best plan for your Italian adventure. Here are some questions to help you plan your unforgettable visit to Italy.

Where do I want to go in Italy?

Italy offers a treasure trove of destinations, each with its own unique charm. Are you drawn to the iconic landmarks of Rome, the romantic canals of Venice, the stunning Amalfi Coast, or the artistic treasures of Florence? Deciding on your preferred locations will guide you to the perfect plan that resonates with your interests.

How long a trip do I want?

Visiting Italy can range from a short getaway of a few days to a more extended journey of weeks or even months. If you're looking to get a taste of Italian culture and landmarks, a shorter trip might suit you. On the other hand, a longer visit allows for a deeper immersion into the country's rich history, traditions, and way of life.

How much travelling around do I want to do?

Some travelers prefer to cover multiple cities and regions in one trip, savoring the diversity of Italy's landscapes and cultural experiences. This can mean visiting bustling cities, charming villages, and serene countryside in one journey. However, if you prefer a more relaxed pace and want to delve deeper into the details of local culture and atmosphere, consider focusing on one specific area and exploring it thoroughly.

What else do I want to do while I'm in Italy?

While exploring Italy's landmarks and cultural sites might be a priority, you may also want to savor the local cuisine, unwind in picturesque cafes, or simply soak in the beauty of the surroundings. Optional visits to nearby attractions, art-filled museums, or leisurely walks in beautiful gardens can complement your Italian adventure, providing a well-rounded experience of the country's charms.

Question:

"You are going to visit Italy. Would you prefer to stay in one place or go to many different places?

Tick one box.

I would prefer to stay in one place ☐

I would prefer to go to many different places ☐

Explain your choice giving evidence from the text."

This question targets 'appreciation'. When choosing your 'preference', you have to explain why this is your choice and to bring evidence about your claim from the text. The evidence in this case can be a quotation or statement but include a key word from the text.

Example answer:

Option 1: In case of choosing "I would prefer to stay in one place"

Reason for your choice: Staying in one place would be more relaxing and it is going to grant be the opportunity to learn more about some specific aspects of the beauty of Italy and not to be distracted.

Evidence from the text:

- "If you prefer a more relaxed pace and want to delve deeper into the details of local culture and atmosphere, consider focusing on one specific area and exploring it thoroughly." (Direct quote)
- Exploring one area offers a more 'relaxed pace' and more examination of the 'details' of the culture and atmosphere. (Key words from the text are included)

Option 2: In case of choosing "I would prefer to go to many different places"

Reason for your choice: Going to many different places around Italy is a good chance to enjoy the beauty of variable places, landmarks and Italian cultures. It offers an opportunity to explore cities and countryside all together.

Evidence from the text:

- "…cover multiple cities and regions in one trip, savoring the diversity of Italy's landscapes and cultural experiences. This can mean visiting bustling cities, charming villages, and serene countryside in one journey." (Direct quote)
- Moving from one place to another makes enjoy the beauty and adventure in 'bustling cities' as well as savoring the charm of the 'villages' and 'serene countryside' in 'one journey.

Excerpt 2:

"Paris emerged from the morning mist, a city of old-world charm and enchanting beauty. Young Milo, a boy of twelve, stepped off the steam train with his mother, their suitcases in hand. They were on an adventure to visit Milo's uncle in the heart of Paris.

As they were waiting for a cab to appear, Milo couldn't contain his excitement until they found one. The journey through the cobblestone streets was filled with sights and sounds that seemed to dance around him like magic. But as they arrived at his uncle's apartment building, a hint of uncertainty crept into Milo's mind.

The building stood tall and proud, yet its age showed through weathered facades and ornate ironwork. Milo's mother exchanged a handful of coins with the cab driver. "Are you sure this is the place?" asked Milo, feeling a mix of excitement and nervousness.

His mother reassured him with a smile, "Yes, darling. It's your uncle's flat, right under the roof. It may be a bit small, but we'll make it work for our stay."

They climbed the staircase since there was no elevator, and Milo's heart raced as they reached the top floor. His mother opened the door, and Milo burst into the apartment. "Grandpa!" he called out, but it was his uncle who stood before him.

Milo's uncle welcomed them warmly, although a hint of concern showed in his eyes.

After the initial excitement, Milo's mother sent him off to find his room, which was at the end of the corridor. As he entered, he noticed the creaking floorboards and the vintage decor, but his eyes were drawn to the window offering a view of the lively Parisian street below and of Milo's long-waited sight — Eiffel Tower.

The room might have been small, but Milo found comfort in its coziness. He sat on the bed, his thoughts whirling like leaves in the wind. There were good aspects to this visit, being in Paris with his family, the thrill of adventure, and the joy of seeing his uncle again. But he couldn't ignore the historical charm of the apartment, the echoes of a bygone era etched into every corner.

Yet, as Milo gazed out the window, he couldn't help but feel an appreciation for the vibrant city that awaited him and for The Tower. Paris was a place of wonders, a place where dreams could come true. And even in a tiny room, with creaking floorboards and vintage decor, Milo knew that this visit would hold special memories and unforgettable experiences.

With a determined smile, Milo embraced the magic of Paris, ready to cherish every moment in this historical setting. He knew that every step he took in this city would be a step back in time, immersed in the rich tapestry of its past.

Question 1:

Would you want to live in a flat like uncle's? Tick one box.

Yes ☐

No ☐

Give one reason and one piece of evidence from the text to support your answer.

This is a 'reflection' question. It targets your personal response and reaction towards a specific point based on the information provided I the text.

Answer:

Option 1: The answer is 'yes'

Reason:

The building was in a lively street in Paris and Milo's room was comfortable, full of the magic of the past and above all viewing Eiffel tower.

Evidence:

- '...the window offering a view of the lively Parisian street below and of Milo's long-waited sight — Eiffel Tower.'
- '...but Milo found comfort in its coziness.'

Option2: The answer is ‘no’

Reason:

The building is in a bad condition, there is no elevator, the room was small with worn-out wooden floor and the decoration was out of date.

Evidence:

- ‘…its age showed through weathered facades and ornate ironwork‘
- ‘They climbed the staircase since there was no elevator.’
- ‘the creaking floorboards and the vintage décor’
- ‘And even in a tiny room, with creaking floorboards and vintage décor…’

Question 2

Give two ways we know this story is set several years ago.

- They travel by a ‘steam train’.
- The streets were made of ‘cobblestone’
- ‘coins’ are used to pay the cab fair
- Milo and his mum’s bags had no wheels; they carried it by hand

The following are some common formats for ‘appreciation and reflection’ questions:

- Would you prefer to … (an option) or … (another option)? Tick one box (yes and no boxes). Explain your choice giving evidence from the text.
- Do you think … (yes and no boxes)? Tick one box. Give evidence from the text to support your answer.
- Would you want to … (an option)? Tick one box (yes and no boxes). Give one reason and one piece of evidence from the text to support…
- Give one / two ways we know this story is set in the past / present…
- Do you think you would like to have been a… (an option) Tick one box (yes and no boxes). Give one reason and one piece of evidence from the text to support…
  Look at the whole text. This story is set many years ago. Give one / two pieces of evidence from the text that show us it is set … or Give two reasons and one piece of evidence to…
- Who is the target audience of text…
- Text … is a / an … (genre). Who is the text aimed at?

CAMBRIDGE CHECKPOINT ZONE

APPRECIATION AND REFLECTION

Equipped with knowledge and practice, success is YOURS to unveil!

Text 1 / April 2024 Paper 1

LEGO

You've probably seen or heard of LEGO bricks. But have you ever wondered where this children's toy comes from or why it's called LEGO? Actually, the name is much older than the little plastic bricks that you might know. Let me tell you the story...

Ole Kirk Christiansen, born in 1981, was a skilled carpenter who lived in Billund, Denmark. He owned his own company, but times were extremely tough and, eventually, he had to dismiss his employees.

Shortly after, Ole's wife passed away. Ole was tasked with looking after his four sons alone, and he knew he had to provide for them. In his free time, he began crafting and making wooden toys for his children. One of the most loved toys was a duck. Ole's creation made his sons so happy that they convinced him he should make toys for a living. He used the leftover wood from his carpentry business, and never looked back.

Despite the quality of the toys, sales were poor at first. Then, his 12-year-old son, Godtfred Kirk Christiansen, began helping in the business. He was an invaluable support to his father. Soon, word began to spread that wonderful wooden toys were being produced in Billund. The company became busier and busier, and Ole was able to re-hire his former workers.

It was now time to think of a name for the business. In 1934, the company adopted the name LEGO, formed from the Danish words 'LEg Godt' (play well). In the late 1930s, LEGO began to make a profit. With such high sales, it seemed nothing could go wrong.

This was not the case, though. In 1942, disaster struck when the LEGO factory burned to the ground. All the drawings and models were destroyed, and everybody was devastated. However, with Ole's determination, production began again and, in 1946, he bought a plastic-moulding machine for toy production. Ole began to make tiny teddy bears and babies' toys. In 1949, LEGO began manufacturing their first building bricks, which the company is now known for.

On a business trip to England in 1954, Godtfred met the manager of a big shopping centre. They talked about toys and the fact that there was a lack of simple construction toys for children. An idea born in the mind of Godtfred Kirk Christiansen — the LEGO System. This is a system of interlocking plastic building bricks which has helped children across the globe to build their own worlds and develop their creative skills. Sales grew rapidly and the company expanded.

The brick in its present form was launched in 1958 and is still unique, offering limitless possibilities. It's just a matter of freeing the imagination. LEGO's Duplo line was introduced in 1969. It's a range of simple blocks whose lengths measure twice the width, height, and depth of standard LEGO blocks, and are aimed at younger children. Almost 10 years later, LEGO produced the first mini-figures which have since become a staple in most sets.

LEGO has now been named 'Toy of the Century' twice. Their products have developed a lot over the years – but the foundation remains the traditional, hardwearing LEGO brick.

Question

3. Look at the third paragraph (lines 9–14).

(b) Do you think life was difficult for Ole? Tick one box.

Yes ☐

No ☐

Explain in your own words why / why not. Support your explanation with a quotation from the third paragraph.

Explanation in your own words:

....

....

Quotation from the text:

....

....

[2]

10. Look at the whole text.

(b) Do you think LEGO is a good toy for children? Tick one box.

Yes ☐

No ☐

Explain in your own words why / why not.

Support your explanation with a quotation from the text.

Explanation in your own words:

………

………

Quotation from the text:

………

………

[2]

Text 2 / April 2024 Paper 2

Text for Section A, an extract from *How to Fool Your Parents* by Pete Johnson

Tuesday February 25th

4.30 p.m.

I'd like to make a full confession.

I, Louis – full name Louis the Laugh – did at approximately 3.45 p.m. today say, 'Sir, I am so incredibly sorry and I would like to volunteer for an extra detention* right here, right now.'

Am I ashamed of myself? Totally. But I had no choice. You see, I'm in an incredibly desperate situation. No, really…Just hear me out.

It was the last lesson of the day, physics. Yawn! It was with Mr Duncan (known to all as Dunky). Double yawn.

Well, I was feeling drowsier and drowsier. But I really only meant to rest my eyes for a moment. Most unfortunately my head then slipped down onto my chest…

A power nap is the technical term for what happened next. And if Dunky had left me alone, I'd have woken up all refreshed – and ready to learn more. Instead he hissed down my ear, 'You can't sleep in my class.'

'If you didn't speak so loudly I could,' was what I longed to reply. But I knew this was a moment which required tact. So I tried to explain that I'd only taken a very brief power nap.

But he wasn't listening. Instead sarcasm* dripped from him as he creaked, 'I'm very glad you've decided to re-join us. Your contributions to the class are so vital' – the class all chortled away at this (I never say a word in his lessons) – 'and I will see you at the end of the lesson to discuss your sleeping arrangements.'

And later I approached Dunky, smiling bravely. He rose up from his desk. He's very tall and immensely thin, with a long but somehow scrunched-up face, a truly mouldy grey beard and the tiniest eyes you've ever seen – like two little raisins* glaring down at you.

I had to somehow get on Dunky's good side, as I needed him to do me a massive favour. A truly hopeless mission you might think, and you'd be right. But I had to achieve the impossible.

That's why, when he announced that I had a double detention tomorrow, I gushed, 'Thank you so much, Mr Duncan, I so deserve it.'

Then I uttered the words I told you about before and I can't bear to repeat ever again.

And guess what Dunky said after my truly amazing offer. Nothing. He merely pointed a gnarled hand at the desk in front of him.

And ever since, I have been sitting here, filling page after page with lines*. And I didn't stop once – well, not until he tottered off for a moment.

HOLD UP. He's coming back.

More soon.

4.50 p.m.

I proudly took my lines up to Dunky. 'Five and a half pages there,' I said. 'And no hardship at all. Just happy to be here with you.' He hardly even glanced at what I'd written.

So I said, 'I want to assure you, Mr Duncan, your lesson wasn't any more boring than usual. I mean, it wasn't boring at all,' I added hastily. 'In fact, it was fascinating. Especially ...' I tried to remember one thing he'd said and couldn't, so spluttered, 'Well, there were so many highlights I can't pick just one.' Then I smiled winningly at him.

Glossary
*detention: keeping a student in after class or after school as punishment
*sarcasm: using words to mean the opposite of what they usually mean in order to be funny
*raisin: a small dried grape, often used in baking
*lines: a school punishment where students must repeatedly copy out one line of text

Question

6. Look at lines 41–49.
(c) Do you think Louis has done enough to please Mr Duncan now? Tick one box.

Yes ☐

No ☐

Explain your choice. Give a quotation from the text to support your answer.

Explanation in your own words:

....

....

Quotation from the text:

....

....

[2]

7. Look at the whole text.
(a) Do you think the writer wants us to like Mr Duncan's personality? Tick one box.

Yes ☐

No ☐

Explain your choice. Give a quotation from the text to support your answer.

Explanation:

....

....

Quotation from the text:

....

....

[2]

Text 3 /Progression Test 2024 Paper 1

Food waste

From time to time, we're all guilty of leaving leftovers on our plate – whether it's because we aren't enjoying our meal, feeling full or trying to avoid eating our yucky vegetables. It's normal, right? No big deal. Well actually, food waste is a global environmental issue that is a big deal and needs resolving – and here's why.

What is food waste?

Food waste refers to any food products that are thrown away as opposed to being consumed. Typically, this waste can be split into four categories:

- By-product waste – food by-products created through the manufacturing of food types or the domestic cooking process, for example peels and trimmings from fruit and veg.
- Expired products – food items (that are often packaged in plastic) that have gone past their sell-by date*in shops and supermarkets and shouldn't be consumed.
- Leftovers – the waste that is created from unwanted food remains in our households or in places like restaurants, aeroplanes, etc.
- Bakery products – unsold food items that spoil quickly.

What are the main causes of food waste?

There are many different causes of food waste. However, the leading causes are:

- shops, supermarkets, or restaurants ordering too many products that do not sell
- poor education about food waste
- lack of awareness of expiry dates.

Why is food waste a problem?

Food waste presents a significant problem due to the volume of waste that's produced each year. In fact, in the EU* alone, it's estimated that 89.2 million tonnes of food are thrown away annually. The vast majority of food waste ends up in landfill sites*which are already full to overflowing. Many people don't view this as an issue because food items, unlike most plastics, degrade naturally over time. However, it contributes heavily to global warming and the erosion of the ozone*layer. This is because food waste releases a great deal of methane gas as it breaks down. According to a recent report, methane is 25 times more harmful than CO2 because it can trap much more heat within the atmosphere.

Food wastage, moreover, is morally wrong. To put it simply, we throw away millions of dollars' worth of food each year – even though about 690 million people across the globe are undernourished. Just think about that for a moment!

How can we reduce food waste?

The food industry needs to change its ways. But meanwhile, there are various ways in which you can encourage your parents or carers to go about reducing your food waste. Here are some suggestions:

- encourage whoever cooks to pre-plan meals so they know exactly what to buy from the supermarket and don't buy unnecessary groceries
- persuade adults to look carefully at sell-by dates when shopping to make sure they'll use the groceries in time
- set up your own compost heap in your garden
- find your green fingers and start your own vegetable patch
- check the fridge regularly and make adults aware of all sell-by dates.

You might think that these small changes are too trivial and insignificant to make a difference. Well actually, it's estimated that around 60% of food waste comes from the home, so any small change is a change in the right direction.

Glossary
*sell-by date: the date given on food when it is recommended it should be sold by
*EU: European Union
*landfill site: a place where rubbish is buried in the ground
*ozone: a gas

Question

4. Look at lines 26–38.

(c) Which of these consequences of food waste do you think is worse? Tick one box.

the effect on the environment ☐

the effect on people around the world ☐

Explanation: ....

Quotation: ....

[2]

Text 4 /Progression Test 2024 Paper 2

Text for Section A, an extract from *Tales of the Unexpected* by Roald Dahl

Billy is a young travelling salesman working for a large company. He has arrived in a town he has never been to before. It is evening and he only has a little money. He is looking for a cheap place to stay.

Billy was seventeen years old. He was wearing a new navy-blue overcoat and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all of them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been swanky residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows, and that the handsome white facades* were cracked and blotchy.

Suddenly, in a downstairs window that was brilliantly illuminated by a street-lamp, Billy caught sight of a printed notice. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums*, tall and beautiful, standing just underneath the notice. He stopped walking. He moved a bit closer.

Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs.

After dithering about in the cold for two or three minutes, Billy decided that he would walk on. He turned to go. And a queer thing happened. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there.

BED AND BREAKFAST, it said. BED AND BREAKFAST, BED AND BREAKFAST, BED AND BREAKFAST. Each word was like a large black eye staring at him through the glass, holding him, compelling him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

He pressed the bell.

Far away in a back room he heard it ringing, and then at once, it must have been at once because he hadn't even had time to take his finger from the bell-button, the door swung open and a woman was standing there. Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame*was like a jack-in-the-box. He pressed the bell – and out she popped! It made him jump.

She was about fifty years old, and the moment she saw him, she gave him a warm welcoming smile.

'Please come in,' she said pleasantly.

Glossary
*facade: the front of a building
*chrysanthemum: a type of flower
*dame: an American word for a woman

Question

10. Do you think that the house is a good place for Billy to stay overnight? Tick one box.

Yes ☐

No ☐

Give two reasons for your opinion and support each reason with a quotation from the text.

Reason 1: ....

Quotation 1: ....

Reason 2: ....

Quotation 2: ....

[4]

Text 5 / October 2023 Paper 1 (Text A)

Text A

The extraordinary ways that animals sleep

There are as many different types of sleeper as there are animal varieties on the planet. There are dozers, dreamers, nappers and hardcore dead-to-the-worlders. Prepare to snuggle up with this gaggle of amazing comatose creatures.

Dozing dolphins

Dolphins face a bit of a problem as they spend their whole lives in the water, but as mammals they need to breathe oxygen to survive. How do they juggle this when unconscious? Dolphins shut down half of their brain, which rests, while the other half is alert and looking out for any potential hazards. As they do this, the dolphin will lie on the surface of the water in a behaviour known as 'logging'.

Forty winks whales

It was always thought that whales also engaged in this 'brain half asleep' behaviour. They may well do, but researchers discovered something extraordinary about the sleep habits of sperm whales. They came across a group of them completely asleep and bobbing vertically in the water like a strange aquatic forest. The whales didn't react as the scientists approached them and seemed completely oblivious* until a boat nudged one, at which point they all awoke and fled.

Slumbering sea otters

We've all seen the adorable pictures of sea otters holding paws while asleep to ensure they don't float away from each other. Just in case they're concerned about the grip, otters also anchor themselves to each other with seaweed. As many as 100 otters have been spotted floating in the ocean, wrapped in kelp, like some giant furry raft.

Non-energetic elephants

Elephants only manage about two hours of sleep per day, and that's not even a concentrated block of shuteye. They tend to nod off for a few minutes at a time throughout the day. Possibly because of this, most of their sleeping is done standing up, with just the occasional recumbent* slumber. Interestingly, captive elephants, with no predators or poachers to worry about, sleep many hours more.

Glossary:
oblivious: not aware of anything
recumbent: if something is recumbent, it is lying down

Question

6. Look at the following list of text features:

- literary devices
- vocabulary
- style
- layout

Which two features do you think are most effective in this text?
Explain the reason for your two choices, and support each reason with evidence from the text.

Feature 1: ……

Feature 1 Reason:

………

Feature 1 Evidence:

………

Feature 2: ……

Feature 2 Reason:

………

Feature 2 Evidence:

………

[4]

Text 6/ October 2023 Paper 2

Text for Section A, an extract from *Lampie* by Annet Schaap

Lampie lives with her father, who is a lighthouse-keeper.

****

By the time dusk falls, the lamp must be lit. It is always the girl who lights it. Every night, she climbs the sixty-one steps, opens the rusty little door, lights the wick, winds up the mechanism that turns the lamp, shuts the door, and the job is done.

It was hard work when she was younger, but now her arms have grown strong and her legs can easily climb up and down the steps twice a day. Three times if she forgets the matches. That happens sometimes, and her father always grumbles at her.

'It's almost dark and the lamp's not lit! What if a ship is lost, child? What if it runs aground on the rocks and it's all my fault? No – all your fault! Hurry up! Climb those stairs! Or should I just do it myself?'

'I'm on my way,' the girl mutters, taking the matches from the drawer. The box rattles quietly. There's only one match left.

Must buy more matches tomorrow, she thinks. Don't forget.

***

The girl knows though, that remembering can be difficult. She always has so much inside her head: songs, stories, things she has to learn, things she wants to forget but that keep coming back.

As she climbs the stairs, she comes up with a little trick. What was it she wanted to remember? Oh yes. In her mind, she picks up a matchbox and then places it on a table in the middle of her head – with a little lamp shining onto the box, so that it will be the first thing she sees when she wakes up tomorrow morning. Or so she hopes.

Think of a lamp, Lampie, she tells herself.

Because that's her name. Lampie.

Her real name is Emilia. But that had been her mother's name too. And her father had always found it annoying when two people looked up when he called the name. So he calls her Lampie instead.

'You're not the brightest of lights though, are you, Lampie?' he always says whenever she forgets something.

***

Lampie climbs upstairs with the last match. She has to be very careful. It must not go out before the lamp is lit, because then… Shipwrecks and an angry father. She is not sure which would be worse.

'Lampie!' Her father's voice is loud, even though it is coming from sixty-one steps below. 'The light! NOW!'

Usually he has been asleep for ages by this time of day, snoring away in his chair. But not tonight. She strikes the match. A tiny, useless spark. And again. This time there is a proper flame. That's good. She cups her other hand around the match and brings it to the wick. Come on! The flame hesitates a little, before growing bigger.

'Flame, flame, burn hot and quick.
Drink the oil and eat the wick!'

She quietly sings to herself, as she looks into the bright light. She could feel a bit of a knot in her stomach before, but it is starting to loosen now.

Wind up the mechanism, done.
'Matches, matches, must buy matches,' she sings as she walks back down the stairs. Must remember to buy matches.

***

But still, she forgets.

Question

13. Which of these opinions about Lampie do you agree with more strongly? Tick one box.

Lampie works hard because she is frightened of her father. ☐

Lampie behaves more responsibly than her father ☐

Give two reasons why you agree with the opinion you have ticked. Support each reason with a quote from the text.

Reason 1: ....

Quotation 1: ....

Reason 2: ....

Quotation 2: ....

[4]

Text 7 / April 2023 Paper 1 (Text A)

Text A

Birdwatching* holidays for beginners

You've got your binoculars* and your boots and you're buzzing to begin! A birdwatching holiday is a fantastic way to discover new birds. However, it can be hard to decide on the best birdwatching holiday for you. Here are some questions to help you.

Where do I want to go?

We offer a selection of birding tours that take place in different locations around the world. Do you want to start off your new hobby somewhere close to home or would you prefer to go further away – possibly even abroad?

How long a trip do I want?

Birdwatching trips can range from a one-day to a month-long tour. If you're a complete beginner, you may choose to start with a short trip of a day or two. But perhaps you would still prefer to dive straight in with a longer visit? Both have advantages – it all depends on what you're looking for.

How much travelling around do I want to do?

Some tours are aimed at helping you see as many different or unusual birds as possible on your trip. This can mean visiting many different natural habitats in the same day – a lake, mountains, a forest or the coast. Dashing from one to the next can be exhilarating but exhausting. If that sounds too stressful, then choose a birdwatching holiday that is centred on one place where you can study the local birds in detail.

What else do I want to do while I'm there?

Some birdwatchers want to spend all of their time behind their binoculars. Then again, others might prefer some time to explore the local area. For those, we offer optional trips to places of cultural interest. If you want more information, don't hesitate to talk to the trip leaders. After all, they know the best places to see and are always happy to help with arrangements.

Glossary
*birdwatching: the hobby of observing birds in the wild
*binoculars: special glasses for looking at something far away

Question

4. You are going on a birdwatching holiday. Would you prefer to stay in one place or go to many different places?

Tick **one** box.

I would prefer to stay in one place ☐

I would prefer to go to many different places ☐

Explain your choice giving evidence from the text.

Reason for your choice:

....

Evidence from the text:

....

[2]

Text 8 / April 2023 Paper 2

Text for Section A, an extract from The Good Thieves by Katherine Rundell.

Vita's grandfather lives in another country. He has a problem, and Vita and her mother have come to help.

Vita set her jaw and nodded at the city in greeting, as a boxer greets an opponent before a fight. She stood alone on the deck of the ship. The sea was wild and stormy, casting salt spray thirty feet into the air, and all the other passengers on the ocean liner, including her mother, had taken sensible refuge in their cabins.

But it is not always sensible to be sensible.

Vita had slipped away and stood out in the open, gripping the rail with both hands as the boat crested a wave the size of an opera house. So it was that she alone had the first sight of the city.

'There she is!' called a deck hand*.

New York climbed out of the mist, tall and grey-blue and beautiful; so beautiful that it pulled Vita forwards to the bow of the boat to stare.

*****

They took a cab from the docks. Vita's mother carefully counted out a handful of coins, and gave the driver the address. 'As close as we can get for that, please,' she said, and he took in her carefully mended hems* and nodded.

When the money ran out, they walked. They went as fast as Vita could go, suitcases in hand.

'There!' said Vita's mother. 'That's Grandpa's flat.'

'It all looks very … smart,' said Vita. 'Are you sure this is the place?

'I'm sure,' said her mother. 'He's on the top floor, right under the roof. It'll be a squeeze, but it's not for long.' Their return ticket was booked for three weeks' time.

'Come on!' Her mother's voice sounded unnaturally bright. 'Let's go and find him.'

The lift was broken, so Vita half ran up the stairs to Grandpa's apartment, jerkily, ignoring the pain in her left foot. She came to rest, breathless, outside the door.

*****

Vita's mother came, panting, up the final flight of stairs. She opened the door, and Vita went tearing down the hall.

'Grandpa!'

'Rapscallion!' He stood and Vita hurled herself into his arms, and he laughed, winded by the impact.

'Julia,' he said, as Vita's mother came in, 'I only got your telegram three days ago, or I would have stopped you–'

Vita's mother shook her head. 'Just try to hold us back, Dad.'

'It's good to see you. But there was no need.'

Julia pushed Vita towards the door. 'Go and find your room, darling,' she said.

'It's the one at the end of the corridor,' said Grandpa. 'More of a cupboard than a room, I'm afraid,' he said, 'but the view is very fine.'

Vita went slowly down the corridor, her suitcase in hand. She noticed how the floorboards squeaked; how the paint peeled from the wall. She pushed at the door. It stuck; she kicked it with her stronger foot. It flew open scattering thin shards of plaster.

The room was so small she could practically touch all four walls at once, but it had a window looking out over the street. Vita sat on the bed and tried to think.

Question

7. Do you think the cab driver is a kind man? Tick **one** box.

Yes ☐

No ☐

Give evidence from the text to support your answer.

.... [1]

15. Would you want to live in a flat like Grandpa's? Tick **one** box.

Yes ☐

No ☐

Give one reason and one piece of evidence from the text to support your answer.

Reason: ....

Evidence: .... [2]

17. Give two ways we know this story is set several years ago.

- ....
- ....

[2]

Text 9/ 2023 Progression Test Paper 1 (Text A)

Text A

The Titanic

The Titanic was the world's largest passenger ship of its time but it sank after hitting an iceberg* during its first voyage in 1912.

The Titanic, which was built in Belfast, Northern Ireland, was the most impressive and luxurious ship of her time. She was the biggest, too, measuring 28 metres wide, 53 metres tall and 269 metres long – that's about the length of three football fields! After three years in construction, the ship was ready for the ocean by the end of March 1912.

On 10 April 1912, the Titanic set out on her maiden voyage across the Atlantic Ocean. As she set sail, the Titanic had 900 crew members and over 1300 passengers. These included holiday-makers, businessmen and people who wanted to start a new life in the US.

Life on board the Titanic depended on who you were and how much money you had. Wealthy people travelled in first class, located at the top of the ship. They enjoyed delicious food in an elegant dining room and had access to lots of facilities. Second-class accommodation consisted of cabins with two or four beds, limited storage, a sink and a mirror. Second-class passengers could also enjoy a library and a nice restaurant. The third-class facilities, at the bottom of the ship, were much more basic. Cabins there held up to ten people and food was served three times a day in a simple dining room. The big downside was that all 700 passengers had to share two bathtubs!

Around midnight on day five of her maiden voyage, an iceberg loomed out of the darkness. Too big to quickly change direction, the Titanic scraped along the ice, tearing holes in her side. The captain and crew knew that the collision meant the Titanic would sink in just hours. At around 2 a.m. the vessel broke into two, sending everyone still on board into the freezing water. There were only enough lifeboats to hold around half the people on board. More than 1500 people lost their lives on the Titanic that fateful night.

Glossary
*iceberg: a floating mountain of ice

Question

4. Look at the third paragraph.

(d) Do you think you would like to have been a second-class passenger on the Titanic? Tick one box.

Yes ☐

No ☐

Give two pieces of evidence from the text to support your answer.

Piece of evidence 1: ....

....

Piece of evidence 1: ....

.... [2]

5. Look at the fourth paragraph.

(c) How do you think the captain felt when the Titanic hit the iceberg?
Explain your answer giving evidence from the text.

Explanation: ....

....

Evidence: .... [2]

Text 10 / 2023 Progression Test Paper 2

Text for Section A, an extract from The House of One Hundred Clocks by A. M. Howell.

Helena grasped the bars of the domed birdcage resting on her lap until her fingers ached. Mr Westcott was staring into the cage with an odd kind of intent that danced a shiver across the back of her neck. His rake-thin frame leaned forward across the desk, his eyes narrowing. ‘You omitted to say in your acceptance letter that you were bringing…a…bird,’ he said, his cheeks tightening as he glanced first at Helena’s father, and then at Helena.

Mr Westcott’s sister stood beside him in a high-waisted silk dress the colour of peaches, her gloved hand resting on the back of his chair. They had the same small sapphire blue eyes. Miss Westcott’s eyes were crinkling into a smile as they looked at Helena. Mr Westcott’s were not.

Helena’s skin bristled as she glanced at her father, who was sitting bolt upright in his chair, his shoulders taut.

‘Jack and Jill went up the hill. Pail of water. Snicker-squawk!’

Mr Westcott’s forehead furrowed at the bird.

‘Shush,’ Helena murmured, reaching through the brass bars and running a finger down her parrot’s shimmery green-blue tail feathers. Mr Westcott had called her mother’s parrot ‘a bird’. Except he wasn’t just any old bird. Orbit was a Blue-fronted Amazon. It was important Mr Westcott knew that, but Helena sensed now was not quite the right time to give him a lesson on exotic creatures.

Miss Westcott’s eyes twinkled. ‘What an amusing parrot,’ she said in a sing-song voice.

‘My sincere apologies, Mr Westcott. And to you too, Miss Westcott,’ Helena’s father said, throwing Helena a look which she interpreted to mean, Keep that parrot quiet or else. He pulled at his close-clipped beard. ‘There was so little time, and you made it clear in your correspondence that you were in urgent need of a timekeeper and clock conservator. Wherever my daughter Helena goes, her parrot goes too.’

Mr Westcott stood up to turn and face a large window, which overlooked Trumpington Street and beyond, to a tapestry of colour blooming behind the railed gardens of a university college. He folded his arms and a small huff expelled from his mouth. Noises from outside carried through the glass. A horse and cart rumbling. The pounding of children's footsteps and peals of laughter. Bicycle bells clamouring. Helena closed her eyes for little more than a blink – long enough to imagine herself outside in the fresh air and out of the oppressive wooden room, where everything seemed dull and dusty.

'Oh, brother dearest,' Miss Westcott said lightly. 'What harm will a parrot do?'

Helena frowned. Mr Westcott did not seem too fond of birds, but at least his sister was a trifle more amenable. Memories of Orbit's arrival four years ago sprang into her head. Father had gladly spent more than a month's wages on the parrot as a birthday present for her mother. The shopkeeper had suggested a fancier (and more expensive) parrot with golden plumage, but Mother would not be dissuaded. 'Thank you, sir, but I do not desire this parrot for his looks, it is his voice and personality that amuses me. I have a feeling he will be the perfect addition to our small family,' her mother had said with a broad smile. And she had been right.

Question

5. Look at the whole text up to line 38 again. This story is set many years ago. Give **two** pieces of evidence from the text that show us it is set in the past.

Piece of evidence 1: ....

Piece of evidence 2: .... [2]

7. Look at the whole text again. Explain why you think it would be good to have a friend like Helena. Give two reasons and one piece of evidence from the text to support each reason.

Reason 1: ....

Evidence 1: ....

Reason 2: ....

Evidence 2: .... [4]

Text 11 / 2022 Progression Test Paper 1 (Text A)

Text A

Gerald Durrell was a famous naturalist. As a child, he collected lots of different animals. Kokino, a local fisherman, liked to help him. In this autobiographical account, Gerald tells us about one very exciting day.

One morning, I was looking through a pile of seaweed and Kokino came over to help me. There was the usual assortment of squids the size of a matchbox, crabs and tiny fish. Suddenly, Kokino picked something out of tangled seaweed and held it out to me. I could hardly believe my eyes, for it was a seahorse*. Browny-green, it lay on Kokino's hand, gasping, with its tail coiling and uncoiling frantically.

Hurriedly, I snatched it from him and plunged it into a jar which was full of sea water. To my delight it righted itself*, its tiny fins fluttering. Feverishly, I scrabbled through the rest of the weed. I was soon rewarded, for in a few minutes, I had six seahorses in the jar.

Thrilled by my good luck, I raced back to our villa. I knew that the oxygen in the jar would not last long and, if I wanted to keep them alive, I would have to move quickly. Carrying an aquarium*, I ran down to the sea again, filled the bottom with sand and dashed back to the villa with it; then I had to run down to the sea again three times with buckets to fill it up with the required amount of water. I began to wonder whether the seahorses were worth all this trouble.

But as soon as I tipped them into the aquarium, I knew that they were. I had anchored a small, twiggy branch in the sand, and as the seahorses plopped out of the jar they righted themselves and then they sped round and round the aquarium, their fins moving so fast that you could not see them. After that, they all made for the branch, wrapped their tails round it lovingly, and stood there gravely at attention. The seahorses were an instant success with all the family. Even Larry used to watch them zooming and bobbing around their tank.

*Glossary
seahorse – a small fish that swims in an upright position and has a head like a horse
righted itself – turned the right way up
aquarium – a glass tank for keeping fish

Question

9. Do you think Gerald is a kind boy?

Yes ☐

No ☐

Give evidence from the text to support your answer.

.... [1]

Text 12 / 2022 Progression Test Paper 2

Text for Section A, an adapted extract from Shadowsea by Peter Bunzl

First there was darkness.

Then patches of watery green light.

Then fish, whole schools of them. With luminous fins bright as knives, glowing scales that shimmered like armour.

They swam past the shadow of a submarine base.

The base was the shape of a giant rusted wheel, with spokes that ran from the exterior to its centre. Parts of it were unfinished – the ties that bound it to the seabed still under construction. Rising from the hub was a tower.

Through the tower's only porthole, a blond boy of thirteen with bright, inquisitive eyes could be seen sitting on the cabin floor. The boy was humming a tune to himself – a tune that matched the buzzing in the walls – as he worked on a miniature wagon. Jar lids made up the wagon's wheels, flattened cans its carriage. It had pencils for axles and wire for its yoke*.

When he was done, the boy plucked a white mouse from his pocket and tied it to the wagon. He placed the mouse on the floor and it tottered forward on tiny red paws, pulling the wagon behind it.

After a moment it broke into a run, skittering beneath a table, where two adults, a man and a woman with the same blond hair and inquisitive eyes as the boy, sat working.

The boy chased the mouse under the table and followed it out the door.

Hot on its heels, he ran down the passageway.

The mouse crossed grates and vents and wove beneath pipes, sticking close to the walls. It clattered its cart past damp bulbous diving suits that stank of the sea, tumbled across galleys and mess halls where crew members sat eating.

Still the boy chased it.

Finally, it ran through a crack where a door stood slightly ajar.

In the room beyond, row upon row of mice scrabbled about in cages.

The white mouse stopped in the centre of the spotless floor.

The boy crouched, mouth half-open, stretching out a hand to pick it up.

A swish of a skirt.

A shiny leather shoe stepped across his path.

The boy glanced up. ‘Hey, Aunt Matilda!’

A gaunt-faced woman with short slicked-back hair, wearing a white lab coat and goggles pushed back on her head, was putting on a pair of rubber gloves. ‘That’s Professor Milksop to you.’

Professor Milksop scooped up the mouse and dropped the cart unceremoniously on the floor. ‘This rodent’s valuable. You should never have taken it from the lab.’

‘Don’t be naming them,’ the professor said. ‘Name a thing and you start to have feelings for it.’

‘Go back to your quarters now, Dane. You shouldn’t be here.’

The professor kicked aside the cart and headed for a second, lead-lined door at the end of the room.

*Glossary
yoke: used to attach an animal to a cart
spook: ghost

Question

8. Look at the whole text again.

Which two adjectives would you use to describe the boy?

- lonely
- unkind
- curious
- creative
- naughty

Write the adjectives. Give evidence from the text to support each answer.

Adjective 1: ……………………………………………………………………………………………………

Evidence 1: ……………………………………………………………………………………………………

Adjective 2: ……………………………………………………………………………………………………

Evidence 2: ……………………………………………………………………………………………………

[2]

Text 13/ April 2021 Paper 1 (Text A)

Text A

Robots rule!

News for Kids (NfK) gets a sneak peek of a new robot exhibition in Chicago, Illinois.

By News for Kids reporter Peter Shaw

*****

Bionic robots! Furry robots! Robots that can play football, ride a bike and climb walls! You can see them all at a new exhibition called Revolutionary Robots, at the Lincoln Institute in Chicago, USA.

The exhibition, which opened on October 8, shows what some remarkable robots can do. As I entered the exhibition there were robots and humans there to greet me. I even got to meet a robot named SYRA. SYRA was able to copy the exact look on my face when I saw the exhibition for the first time.

Paul Watson, head of the Lincoln Institute, welcomed visitors. 'I promise you, you'll have fun here!' he said. But he stressed that robots are not just toys. 'Robots are going to be a big part of our lives,' he told NfK. 'You can see how they're helping people already.' Rupert the Robot, for example, is used in hospitals to help patients with different needs. This furry robot feels warm and reacts to touch, and people find this comforting.

It wouldn't be the Lincoln Institute without loads of hands-on activities. I got to challenge a robot named Dexter to a game of tick-tack-toe*. Believe it or not, after a very quick game, it was actually Dexter who won!

In another area of the exhibition, I saw robots playing football. It was an amazing sight. Scientists expect robots to be able to play, and win, a real football game against humans by 2050. Who knows what other fantastic things robots will be able to do by then!

Glossary
tick-tack-toe: a game also known as noughts-and-crosses

Question

11. The text is an advert.

Who is the advert aimed at?

.... [1]

Text 14 / October 2020 Paper 1 (Text A)

Text A

Should a child over nine years old choose their own bedtime?

This is not a simple question. One side will argue that science proves children need a lot of sleep. The other side will say that children have to learn to take care of themselves, and giving them the responsibility for choosing their bedtime is an important step.

Those in favour of a child choosing their own bedtime believe a child should learn to set their own day-to-day routine. In fact, many teenagers argue that they are the ones who understand their daily timetable best. So, bedtime should be their decision. Supporters are adamant this teaches young people self-discipline – a vital life skill, in their opinion.

Many children also point out that they would be less stressed about studying in the evenings if they could choose their own bedtime and adjust it to suit their workload. In addition, they would have time each evening to talk to their families. Supporters also say that children do know when they are tired and can manage tiredness by deciding when it's bedtime. Moreover, children become independent and develop a trusting relationship with their parents. The result of this is fewer family arguments.

On the other hand, most parents think children make bad decisions about bedtimes. In their opinion, parents judge best what is right for a child and will make sure a child gets enough sleep so they can concentrate appropriately at school.

Scientific research shows that children younger than ten need more than 11 hours' sleep a night to stay healthy and grow; even teenagers need ten hours a night. Consequently, opponents emphasise that tired children become bad-tempered, find daily tasks hard, and are likely to get ill.

Perhaps the best answer is to 'meet in the middle'. If parents set bedtimes during the week, then at weekends or holidays children could choose, giving them more independence and an understanding of how to care for themselves as they grow.

Question

11. Who is the target audience of Text A? Tick one box.

children ☐

teachers ☐

parents ☐

everybody ☐

[1]

Text 15 / April 2020 Paper 1 (Text A)

Text A

Extreme sports

Definition

Extreme sports involve a high level of danger – whether it's jumping from an aircraft, performing daring mid-air flips on a skateboard, or climbing up a vertical rock face. Great speed, height or depth is what makes the sport extreme. To do any extreme sport, a person needs to be strong and skilful; extreme sports push people to their physical and mental limits.

History

Most extreme sports are new sports, but some have been around for a very long time. Rock climbing as a sport dates from the 1880s, but, of course, climbing rocks has been a necessity throughout history for people who live in mountainous areas. Bungee jumping* developed from land diving, which has been done for thousands of years. Tribesmen in Vanuatu use land diving to test the courage of young men.

Equipment

Many extreme sports use specialised equipment designed to keep the people doing them safe. Such equipment may include ropes, helmets, pads and lifejackets. Wearing the right protective gear can prevent serious injuries. The kit needs to be strong enough to withstand the extreme conditions and specific to the needs of each sport.

____

The 'X Games' is an extreme sports competition that happens twice a year. Athletes from around the world compete for medals, money and prizes. The events can vary, but usually include skiing, snowboarding, BMX biking and skateboarding.

Popularity

Extreme sports are becoming very popular. In fact, activities such as mountain biking and snowboarding are attracting larger numbers every year, whereas fewer people are doing traditional sports like basketball, because taking part in extreme sport gives a person an amazing rush of excitement, and challenges their fears. Moreover, new research shows that people who do extreme sports have better physical and mental health. They become more confident and motivated in their daily lives.

Glossary

bungee jumping: jumping from a great height while attached to a rope

Question

8. Text A uses paragraphs with subheadings.

(b) Look at the subheadings used in Text A.
Write a subheading that is suitable for the fourth paragraph.
.... [1]

Text 16 / April 2018 Paper 2

Text for Section A, an extract from ‘The Worst Witch’ by Jill Murphy

Miss Cackle’s Academy for Witches stood at the top of a high mountain surrounded by a pine forest. It looked more like a prison than a school, with its gloomy grey walls and turrets. Sometimes you could see the pupils on their broomsticks flitting like bats above the playground wall, but usually the place was half hidden in mist, so that if you had glanced up at the mountain you would probably not have noticed the building was there at all.

Everything about the school was dark and shadowy. There were long, narrow corridors and winding staircases–and of course there were the girls themselves, dressed in black gymslips, black stockings, black hob-nailed boots, grey shirts and black-and-grey ties. The only touches of colour were the sashes round their gymslips – a different colour for each house – and the school badge, which was a black cat sitting on a yellow moon.

Mildred Hubble was in her first year at the school. She was one of those people who always seem to be in trouble. She didn’t exactly mean to break rules and annoy the teachers, but things just seemed to *happen* whenever she was around. You could rely on Mildred to have her hat on back-to-front or her bootlaces trailing along the floor. She couldn’t walk from one end of a corridor to the other without someone yelling at her, and nearly every night she was writing lines or being kept in (not that there was anywhere to go if you were allowed out).

Anyway, she had lots of friends, even if they did keep their distance in the potion laboratory, and her best friend Maud stayed loyally by her through everything, however hair-raising. They made a funny pair, for Mildred was tall and thin with long plaits, which she often chewed absent-mindedly (another thing she was told off about), while Maud was short and tubby, had round glasses and wore her hair in bunches.

On her first day at the academy each pupil was given a broomstick and taught to ride it, which takes quite a long time and isn't nearly as easy as it looks. Half-way through the first term they were each presented with a black kitten which they trained to ride the broomsticks. The cats weren't for any practical purpose except to keep tradition going; some schools present owls instead, but it's just a matter of taste. Miss Cackle was a very traditional headmistress who did not believe in any new-fangled nonsense and trained her young witches to keep up all the customs that had been taught in her young day. At the end of the first year, each pupil received a copy of The Popular Book of Spells, a three-inch thick volume bound in black leather. This was not really to be used, as they already had paperback editions for the classroom, but like the cats it was another piece of tradition. Apart from yearly prize-giving, there were no more presentations until the fifth and final year when most pupils were awarded the Witches Higher Certificate. It did not seem likely that Mildred would ever get that far. After only two days at the school she crashed her broomstick into the yard wall, breaking the broomstick in half and bending her hat.

Question

15. (a) The headmistress is called Miss Cackle.

Do you think the name suggests that she is a nice person?

Yes ☐ No ☐

Explain your answer.

- ....

.... [1]

UNIT 2 | WRITING

LESSON 1 | INTERPRETATION OF TEXTS (OBJECTIVES)

WRITING
6Ws.01 Manage the development of an idea across an extended piece of writing, e.g. by linking the end to the beginning.
6Ws.02 Use paragraphs, sections and chapters to organise ideas and support overall cohesion of a text, e.g. new chapters to manage flashbacks or events which are presented out of chronological sequence.
6Ws.03 Use a range of connectives to link paragraphs and sections clearly and cohesively, e.g. use of however and on the other hand to introduce counter-arguments in a balanced argument.
*6Ws.04 Use organisational features appropriate to the text type, e.g. bulleted and numbered lists.
*6Wc.01 Develop creative writing in a range of different genres of fiction and types of poems.
6Wc.02 Use effective planning to inform the content and structure of extended writing, e.g. chapters.
6Wc.03 When writing stories, develop descriptions of settings, characters and action that engage and entertain the reader.
6Wc.04 Include different viewpoints in fiction, e.g. when writing stories with flashbacks.
6Wc.05 Write a playscript using production notes, language and stage directions, to develop characters and settings.
*6Wc.06 Develop writing for a purpose using language and features appropriate for a range of text types.
*6Wc.07 Develop writing of a range of text types for a specified audience, using appropriate content and language.
6Wc.08 Write balanced arguments, developing points logically and convincingly.

LESSON 1 CONTENTS

UNIT 2		WRITING
LESSON 1		WRITING | NON-FICTION WRITING
	TOPIC 1	PREPARATION FOR NON-FICTION WRITING
	TOPIC 2	PREPARATION FOR NON-FICTION WRITING | PRACTICE
	TOPIC 3	NON-FICTION GENRES | INFORMATIONAL WRITING
	TOPIC 4	NON-FICTION GENRES | REPORTS
	TOPIC 5	NON-FICTION GENRES | NON-CHRONOLOGICAL REPORTS
	TOPIC 6	NON-FICTION GENRES | NEWS REPORTS
	TOPIC 7	NON-FICTION GENRES | RECOUNT
	TOPIC 8	NON-FICTION GENRES | REVIEW
	TOPIC 9	NON-FICTION GENRES | BIOGRAPHIES AND AUTO BIOGRAPHIES
	TOPIC 10	NON-FICTION GENRES | BALANCED ARGUMENTS
	TOPIC 11	NON-FICTION GENRES | PERSUASIVE WRITING
		CAMBRIDGE CHECKPOINT ZONE
	C Z 4	Unlock the power of Cambridge Checkpoint past years' questions related to non-fiction writing. By tackling these questions, you'll sharpen your skills and achieve mastery in non-fiction writing as they are tested in actual exams.

UNIT 2 | Writing

LESSON 1 | Non-Fiction Writing

Topic 1 | Preparation for Non-Fiction Writing

Non-fiction writing is a form of literary expression that deals with real events, facts, and information rather than imaginary or fictional content. Preparing for non-fiction writing is crucial to ensure that the final piece is well-structured, and effectively communicates the intended message to the readers.

To create a well-crafted piece of non-fiction writing, there are two main steps that should be applied before setting pen to paper.

Step 1: Considering the general framework that should be followed before writing.

This framework is referred to as 'GAPS'.

GAPS stands for Genre, Audience, Purpose, and Style. It's a helpful tool for writers. GAPS helps you think about the type of writing, who will read it, why you're writing, and how to express your message clearly. It guides you in choosing the right style for your writing.

GENRE

The genre is the category in which your piece of writing will belong. For example, it could be a letter, a report, an essay etc.

AUDIENCE

The audience is the intended reader: the person to/for whom you are writing. For example, are they a peer? A wide diverse audience? People who understand technical jargon?

N.B: "JARGON" REFERS TO SPECIALIZED OR TECHNICAL VOCABULARY AND EXPRESSIONS THAT ARE SPECIFIC TO A PARTICULAR FIELD.

PURPOSE

The purpose is your reason for writing. Are you writing to inform someone of something? Are you writing to entertain, persuade, etc.?

STYLE

The style is the language you use, your word choice and tone. For example, should you use formal or informal language? Do you need specific techniques such as persuasive ones?

Example:

- You work at an activity centre and your manager has asked you to write a persuasive text to go on the website to attract more visitors.

The activity centre could be at:
- a museum
- an aquarium
- a theme park

Before starting to write, you should circle the words or phrases that help you identify each element of the GAPS.

Genre: Persuasive writing
key word in the prompt: "write a persuasive text"

Audience: Different people of different ages who visit the website of the activity centre. Here, the common thing between your audience is that they are searching for an activity centre.
key word in the prompt: potential "visitors" of the activity centre and people who search online (It is the website of the activity centre).

Purpose: Your purpose is to persuade the website visitors to visit the activity centre.
key word in the prompt: persuade the audience to "attract more visitors"

Style: The language style to be used here should be informal and it should contain as many persuasive techniques as possible in order to attract more visitors.

Step 2: Outlining the Structure

Organising the content is essential to present information in a logical and coherent manner. Creating an outline before starting the actual writing process can provide a roadmap for both the author and the reader.

The previous steps are essential to be followed once sighting the writing task.
As mentioned before, 'outlining the structure' is an essential step in non-fiction writing as it is the first thing that meets the eyes of the examiner:

- Is the topic divided into paragraphs?
- Is the length of the paragraphs balanced?
- Are the paragraphs organised, etc.?

The following is to delve more into the concept of 'outlining the structure' in any non-fiction piece of writing

Outlining The Structure

The construction of a non-fiction piece of writing is as follows:

1. Headline

The headline's tone should suit the content you present (formal or informal tone), give your reader a hint about what the topic is about, be interesting and attention grabbing and can contain alliteration or any other literary devices to make it remarkable for the reader.

Example:

- The German Machines are Misfunctioned

This is a headline for a news report about a match in which the German football team was beaten.

- Rescue Heroes: Uniting Hearts, Saving Lives

This headline is for an article that speaks about the efforts exerted to assist and save refugees.

2. Introduction

The introduction serves as the entry point to the non-fiction piece. It is the gate to your piece of writing that can either encourage the reader to step inside and complete reading or push them away, making them lose interest in what is going to be presented.

The introduction should contain the following:

(a) A Hook: an attention-grabbing opening that entices readers to continue reading. It's a way to captivate the audience's interest right from the start and make them curious about what comes next. A well-crafted hook can set the tone for the entire piece and keep readers engaged throughout.

Here's an example of a hook in an introduction of an article about the importance of recycling:

"Picture this: a majestic forest, crowded with diverse wildlife and vibrant greenery, serving as a breathtaking refuge for nature enthusiasts. Now, imagine the very same landscape contaminated by heaps of plastic waste and discarded materials, suffocating its beauty and endangering its inhabitants."

In this example, the hook is the opening sentence that paints a vivid picture of a beautiful forest then contrast it with the negative impact of litter and waste. The use of descriptive language and the contrast between the unspoiled environment and the polluted one immediately captures the reader's attention and encourages them to read further to understand the importance of recycling in protecting the environment.

(b) A Thesis Statement: It is a clear and concise declaration of the main argument or purpose of the piece. It acts as a roadmap for the readers, letting them know what to expect from the content that follows.

The thesis statement is usually placed **near the end of the introduction** to ensure that the readers have enough context before being presented with the central claim.

Example:

"Picture this: a majestic forest, teeming with diverse wildlife and vibrant foliage, serving as a breathtaking sanctuary for nature enthusiasts. Now, imagine the very same landscape tarnished by heaps of plastic waste and discarded materials, suffocating its beauty and endangering its inhabitants. This alarming scenario vividly shows the critical importance of recycling in preserving our planet's precious ecosystems and securing a safe future."

"This alarming scenario vividly shows the critical importance of recycling in preserving our planet's precious ecosystems and securing a safe future."

The above sentence serves as a thesis statement for it informs the reader what the content that follows is about.

3- Body

The body serves as the core of any non-fiction writing, housing the central arguments and discussions. It consists of a minimum of three paragraphs, each presents a distinct idea or point supported by explanations and evidence. Crucially, these paragraphs are linked through linking sentences that tie the end of one paragraph to the beginning of the next to achieve a cohesive and well-structured body.

In order to tailor efficient well-structured paragraph, the 'PEEL' Method is into application:

P: Point (Topic sentence)- The first sentence of the paragraph that introduces the main idea or point the paragraph will discuss. There can be two sentences following each other serving as topic sentences.

E: Explanation- After the topic sentence, provide an explanation or elaboration of the main point to clarify its meaning or significance.

E: Evidence- Support the point with relevant evidence, such as examples, statistics, quotes, or data, to validate and strengthen the argument.

L: Link- Conclude the paragraph by linking back to the main topic sentence or connecting the current point to the next one, ensuring a smooth transition between paragraphs.

Example paragraph:

Recycling is a vital practice for safeguarding our environment and building a secure future. By recycling, we actively reduce the intense harm to our ecosystems caused by the waste we generate every day. The process involves reusing materials such as paper, plastic, glass, and metals, which means we don't have to use as many new resources. This helps protect natural habitats and landscapes. For example, recycling paper helps save forests, which are important homes for many animals and plants. Similarly, recycling plastic prevents pollution in oceans and other ecosystems, protecting marine life. Overall, recycling is an easy way to reduce our environmental impact. By recycling every day and encouraging others to do the same, we can create a greener and healthier world.

Analysing the PEEL Method in the paragraph:

- POINT (Topic Sentence): ‘Recycling is a vital practice for safeguarding our environment and building a secure future.’

The topic sentence introduces the main point, emphasizing the importance of recycling for environmental protection and safety.

- EXPLANATION: "By recycling, we actively reduce the intense harm to our ecosystems caused by the waste we generate every day. The process involves reusing materials such as paper, plastic, glass, and metals, which means we don't have to use as many new resources. This helps protect natural habitats and landscapes."

- EVIDENCE: "For example, recycling paper helps save forests, which are important homes for many animals and plants. Similarly, recycling plastic prevents pollution in oceans and other ecosystems, protecting marine life."

- LINK: "Overall, recycling is an easy way to reduce our environmental impact. By recycling every day and encouraging others to do the same, we can create a greener and healthier world."

The link concludes the paragraph by restating the importance of recycling and encouraging sustainable practices as a way to create a greener world.

Notice that in addition to using the ‘PEEL’ Method to construct the previous paragraph, coherence is achieved by employing various sentence openers and connectives that help to tie the parts of the paragraph making its points clear, logically linked and strongly connected, reaching a solid well-crafted paragraph.

For example:

- The adverbial phrase ‘By recycling’ serves as a sentence opener instead of applying the usual order of the sentence (starting with a subject then a verb…)
- Connectives like ‘for instance, similarly, overall’ add to the fluency of the paragraph and the logical pattern it presents.
- A variety of sentence structures is used to add to the value of the paragraph and to link its parts together, both simple sentences and complex ones appear in the paragraph. The complex sentences are crafted through using subordinate clauses that present extra information such as ‘which means we don't have to use as many new resources’, ‘which are important homes for many animals and plants.’

Look at the annotated version of the paragraph and notice the underlined parts:

“Recycling is a vital practice for safeguarding our environment and building a secure future. By recycling, we actively reduce the intense harm to our ecosystems caused by the waste we generate every day. The process involves reusing materials such as paper, plastic, glass, and metals, which means we don't have to use as many new resources. This helps protect natural habitats and landscapes. For example, recycling paper helps save forests, which are important homes for many animals and plants. Similarly, recycling plastic prevents pollution in oceans and other ecosystems, protecting marine life. Overall, recycling is an easy way to reduce our environmental impact. By recycling every day and encouraging others to do the same, we can create a greener and healthier world.”

Further organizational tools can be applied while creating a non-fiction text:

- Subheadings: they can be used for each paragraph (in many genres) for more organisation and to make the information more accessible for the reader.
- Bullet points: they can be used inside the paragraph to form lists or for any other organizational purposes.
- Brackets: they can be used to add extra information
- Bold words: they can be used to highlight specific words and draw attention to them.

Paragraph constructing is a simple process when following simple rules that can guarantee you cover all the required areas of evaluation.

4. Conclusion

The concluding paragraph in a non-fiction text is a critical component that allows the writer to summarise key points, restate the thesis or main argument, and leave a lasting impression on the reader. It should effectively tie together all the ideas presented in the body of the text and provide a sense of closure to the overall discussion. The goal of the concluding paragraph is to leave the reader with a sense of understanding, reflection, or inspiration related to the topic explored in the non-fiction piece.

Remember that you must not present any new ideas or start any new discussions in your conclusion; instead, you must focus on reinforcing the main message and leaving the reader with a sense of completion.

Example:

“To sum up, recycling stands as our powerful ally in safeguarding the environment and conserving valuable resources. Each act of recycling, no matter how small, creates a positive impact on the planet. By embracing recycling in our daily lives and supporting sustainable practices, we take significant steps towards a greener and safer future for generations to come."

In this conclusion, the introductory phrase "To sum up" signals the beginning of the conclusion, making the paragraph more precise. The paragraph reinforces the importance of recycling, its impact on the environment, and the significance of individual efforts in contributing to a sustainable future (which supposed to be the areas of discussion in the topic) and it leaves the reader with a clear message and motivation to continue recycling practices.

The following are some connectives that can be used to introduce the concluding paragraph:

- In conclusion,
- To sum up,
- In summary,
- All in all,
- Ultimately,
- In a nutshell,
- Taking everything into account,

Remember that writing a non-fiction text requires a full control of your tools. While solving the writing task in an exam, you are more like an artist who is using their tools to present a unique flawless product. In writing, language is your tool and you should be controlling its different fields like the purpose you write for; the audience you target; the way you outline / structure your text; the specialised, accurate and well-chosen vocabulary you use to develop the details you provide; besides the grammar and punctuation you apply to your sentences to achieve effect, reaching your master piece at the end.

TOPIC 2 | PREPARATION FOR NON-FICTION WRITING | PRACTICE 1

The paragraphs of the following article are not organised in a correct way. Read the article and number the paragraphs in the correct order. An example is done for you.

Understanding the Greenhouse Effect

Paragraph........

The greenhouse effect is a natural process that keeps Earth's climate stable. Greenhouse gases trap heat, similar to how a greenhouse helps plants grow by keeping them warm. Without this effect, Earth would be too cold for life. It is like having a blanket that keeps our planet at the right temperature. Without this natural phenomenon, our planet would be too cold to support life as we know it. Therefore, the greenhouse effect is essential for life on Earth.

Paragraph........

In conclusion, humans can help reduce the impact of the greenhouse effect. Using renewable energy, being more energy-efficient, and protecting forests can help. Teaching people about the environment also encourages positive actions. Agreements like the Paris Agreement aim to reduce greenhouse gases. By working together globally, we can tackle the challenges of the greenhouse effect and protect our planet.

Paragraph........

Too much greenhouse effect can change weather and climate. As Earth gets warmer, polar ice melts and sea levels rise, which can flood coastal areas. Changes in temperature and rainfall can also affect plants and animals. Melting ice caps and rising sea levels are examples of these changes. This shows that an intensified greenhouse effect can harm our planet's environment.

Paragraph........

Earth has ways to balance the greenhouse effect. The carbon cycle moves CO2 between the atmosphere, oceans, and living things, while forests absorb CO2. Oceans also absorb heat, slowing down warming. The carbon cycle and forests help manage CO2 levels. These natural processes help keep the greenhouse effect in check.

Paragraph 1 (Introduction)

Greenhouse gases play an important role in how our planet's climate works. These gases trap heat from the Sun, making Earth warm enough for us to live on. However, activities like burning fossil fuels and cutting down trees have increased these gases. The main greenhouse gases are carbon dioxide (CO_2), methane (CH_4), nitrous oxide (N_2O), and water vapor (H_2O). This extra greenhouse effect is making our planet warmer, causing global warming and climate change.

Practice 2

Number the following parts according to the PEEL Method and identify which part of the PEEL each one is, then write the whole paragraph. The first one is done for you.

1.

……. Additionally, exercise improves brain function and cognitive abilities by increasing blood flow to the brain, which supports the growth of new neurons and enhances neural connectivity.

……. Thus, integrating exercise into our daily lives is essential for maintaining good mental well-being and supporting overall psychological health, as prioritizing physical activity leads to a balanced and healthy lifestyle.

……. Exercise significantly benefits mental well-being.

……. This chemical reaction enhances our mood and promotes relaxation.

……. The release of endorphins during physical activity, known as "feel-good" hormones, reduces stress, anxiety, and depression by interacting with mood-regulating receptors in the brain.

……. Studies consistently show that regular physical exercise positively impacts mental health, contributing to better focus, memory, and mental clarity.

Answer: (1.P.) Exercise significantly benefits mental well-being. (2EXP.) The release of endorphins during physical activity, known as "feel-good" hormones, reduces stress, anxiety, and depression by interacting with mood-regulating receptors in the brain. (3 EXP.) This chemical reaction enhances our mood and promotes relaxation. (4 EXP.) Additionally, exercise improves brain function and cognitive abilities by increasing blood flow to the brain, which supports the growth of new neurons and enhances neural connectivity. (5 EVID.) Studies consistently show that regular physical exercise positively impacts mental health, contributing to better focus, memory, and mental clarity. (6 L.) Thus, integrating exercise into our daily lives is essential for maintaining good mental well-being and supporting overall psychological health, as prioritizing physical activity leads to a balanced and healthy lifestyle.

2.
……. So, bees are vital to our planet's health.

……. One-third of our food relies on bee pollination, including fruits, vegetables, and crops like almonds and coffee.

……. Bees also support diverse plant growth, providing habitats for other animals.

……. Bees' fuzzy bodies collect pollen as they move, aiding plant reproduction.

……. Their honey production is an ancient and valuable resource.

……. Bees are crucial pollinators, essential for food production and maintaining biodiversity.

Answer: (1 P.) Bees are crucial pollinators, essential for food production and maintaining biodiversity. ……………………………………………………………………………………

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3.
……. Plastic pollution poses a threat to marine animals through ingestion and entanglement.

……. Every year, about eight million tons of plastic waste end up in the oceans, forming large patches like the Great Pacific Garbage Patch.

……. This highlights the widespread issue of plastic pollution in oceans, which poses significant threats to marine life and ecosystems.

……. Plastic is harmful to marine animals because they can swallow it or get tangled in it.

……. Urgent action is needed to reduce plastic waste, raise awareness, and implement better waste management practices to protect marine animals and ensure a healthier environment.

……. Additionally, many marine animals get entangled in the plastic waste which causes injuries, hinder their movement and can lead eventually to their death.

……. Marine animals may mistake plastic debris for food, leading to ingestion and potential health issues.

Answer: (1 P.) Plastic pollution poses a threat to marine animals through ingestion and entanglement. ……………………………………………………………………………………………………

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Practice 3

The following paragraphs do not contain the topic sentence. Write the topic sentence that suits the content of each paragraph.

1. The topic is about a school garden project.

The topic sentence(s) is:

………

………

The school garden has blossomed into a vibrant oasis, teeming with various plants and flowers lovingly cultivated by the students. Not only has it beautified the school grounds, but it has also become an outdoor classroom, providing hands-on learning experiences in how to grow flowers, fruits and vegetables. Through caring for the garden, students have developed essential life skills such as responsibility, teamwork, and patience. They learn to nurture plants from seeds to full growth, gaining a profound understanding of nature’s balance. Moreover, the garden serves as a living laboratory, where students witness how the parts of the ecosystem are connected, inspiring them to become stewards of the environment. The school garden project has sowed the seeds of curiosity and environmental awareness in our students' hearts. As they cultivate green thumbs and witness nature's wonders firsthand, they are empowered to make a positive impact on the planet.

2. The topic is about the renewable energy

The topic sentence(s) is:

……

……

Solar power, wind energy, and hydropower are some of the most popular renewable energy sources in the world. You can see solar panels on rooftops, wind turbines in fields, and dams using water to make electricity. Unlike fossil fuels, which pollute the environment, renewable energy is clean and plentiful. Solar power uses the sun's energy, wind energy uses the wind, and hydropower uses flowing water. These resources never run out. Using renewable energy is important for a sustainable future. By switching to these clean energy sources, we can fight climate change and make the world a better place for future generations. It's time to use the power of nature and work towards a cleaner, healthier planet.

3. The topic is about saving the magical forest

The topic sentence(s) is:

……

……

The Magical Forest, home to mystical creatures and enchanting plants, is in danger. Mysterious black clouds of pollution are creeping over the once-bustling land, threatening the health of its inhabitants. The laughter of fairies and chirping of birds have faded, replaced by cries of distress. As our brave eco-heroes, it's up to you to unravel the mystery behind the pollution and restore the forest's natural balance. Teamwork and quick thinking will be your best allies as you follow clues, conduct experiments, and seek the advice of wise forest dwellers to uncover the source of the pollution. The future of the Magical Forest lies in your hands, dear eco-heroes! With courage, determination, and a deep love for nature, you have the power to protect this magical realm and create a cleaner, greener world for all.

4. The topic is about the impact of excessive mobile phone use on sociability

The topic sentence(s) is:

……

……

Studies have shown that constant distractions from phones during social gatherings hinder meaningful conversations and weaken emotional connections. Additionally, the addiction to screens can result in reduced eye contact, misunderstanding of body language, and a lack of empathy, crucial elements of effective communication and building strong connections with others. To preserve real human interactions, it is essential to strike a balance and set healthy boundaries with mobile phone usage, creating a more socially connected and empathetic society.

Practice 4

In each of the following, the topic sentence(s) is provided. Complete the paragraph using the PEEL Method.

1. The joy of keeping pets at home

Keeping pets at home brings joy, companionship, and numerous emotional benefits to our lives.

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2. The music role at uplifting emotions and enhancing well-being

Music holds a remarkable power to uplift our emotions and positively impact our overall well-being.

……

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……

……

……

……

3. Building kids' Character, Confidence, and Essential Life Skills

Encouraging kids to carry responsibilities can have a profound impact on their personal growth and development, fostering the building blocks of character, confidence, and essential life skills that will serve them well throughout their lives ……………………………………………

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4. The Power of Teamwork

Teamwork is of great importance as it connects the strengths of individuals, leading to successful achievements and providing a thriving, supportive environment. …………………….

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UNIT 2 | Writing

UNIT 2 | Writing

LESSON 1 | Non-Fiction Writing

TOPIC 3 | NON-FICTION GENRES | INFORMATIONAL WRITING

Informational writing is a non-fiction genre that contains facts. Its main purpose is to provide information and knowledge of a topic, concept or process. It appears in many forms, the most common of them are the following:

- Non-chronological reports
- Explanatory writing
- Instructional writing

The main difference between the three types is the purpose, and there are some other differences regarding the language style. Let's explore these differences through the following table:

Area of comparison	Nonchronological reports	Explanatory writing	Instructional writing
Purpose	To inform. They provide facts about a specific topic. Example: A text that gives information about bats, showing their features, habitat, dietary, etc.	To explain and clarify a process, idea or a concept. Example: a text that explains how chocolate is made, providing you with information about the process.	To instruct and provide a step- by step-guide about how to perform a task. Example: a text that guides you how to fix a flat tire, giving you the instructions step by step in addition to the tools needed.
Text Structure	• The text does not follow a time sequence (chronological order) • It can contain subheadings. • It can contain bullet points.	• The text follows time sequence (chronological order). • It can contain subheadings. • It can contain bullet points. • Time connectives are used frequently.	• The text follows time sequence (chronological order). • It can contain subheadings. • It can contain bullet points. • Time connectives are used frequently.

Area of comparison	Nonchronological reports	Explanatory writing	Instructional writing
Language features	• Formal language • Technical vocabulary • Third person pronouns • Present tenses	• Formal language • Technical vocabulary • Third person pronouns • Present tenses	• It tends to use informal language to be easy to understand. • Present tenses • It uses second person pronouns to directly instruct the reader. • It uses imperative verbs.

Let's explore the features of each type separately:

1. Non-chronological reports

Layout and Text Structure Features

1. Headline:
- It tells the reader directly what the report is about.

2. Introduction:
- it introduces the main subject of the report
- it provides some background information about the topic.

3. The main body:
It consists of three body paragraphs and can be structured as follows:
- Subheadings: they can be used for more clarity, organisation and to make the information easy to access.
- No chronological order is used
- Each paragraph focuses on a specific aspect

4. Conclusion:
- Summarises the topic.

General Features

- It contains facts and can contain statistics.
- It is written in the present tenses as it focuses on general facts and information. However, past tense may be used when discussing historical aspects or research findings.
- Written in formal register.
- Written in the third person point of view.
- Technical vocabulary is used, and definition for them can be provided in brackets when needed.
- The sentences are variable, but mostly they are compound and complex ones to extended the information and relative clauses play a role here to add further details.
- It may contain a glossary.

Annotated Sample

Everyday Life in Cairo

A straight-forward headline

An introduction that provides background information about the topic

Cairo, the capital of Egypt, stands as one of the most lively cities in the world, and introduces an example of a community that has its own traditions, customs and lifestyle. Within its dynamic streets, everyday life is shaped by a multitude of aspects that define this community, including family life, education, homes, clothing, and food.

Subheading

Family Life

In Cairo, families play a central role in people's lives. The community is known for its close-knit family bonds, where generations often live together and have strong relationships. Family gatherings and celebrations are significant occasions, where cherished traditions are passed down from one generation to another.

Facts and present tenses

Education

Education holds a high value in Cairo, where families prioritize their children's learning and development; hence, there are different types of schools available in Cairo, such as public, private, and international institutions. Each family chooses a school based on its financial abilities. Regardless of the type of school, all educational institutions in Cairo share a common goal: providing a valuable education and teaching children about their culture. This ensures that students gain a well-rounded education and a deeper understanding of their cultural. In Cairo, education is considered a cornerstone of personal and community growth.

Formal tone using the passive voice

Homes

Homes in Cairo showcase a charming fusion of modern architecture and cultural influences. Being a big city adds to the diversity of house designing and architecture. Traditional houses stand out with artistic woodwork and vibrant colours, while modern houses follow the advanced up-to-date styles. Families take pride in decorating their homes with local handicrafts and artwork, creating an original and welcoming atmosphere. The blend of modern decorations and cultural elements in homes contributes to the unique charm of Cairo.

Conclusion

In conclusion, Cairo is a city full of life and culture. Its strong family ties, focus on education and diverse make it a special place to live. Cairo is a city that respects its traditions while looking forward to the future.

Use of third person pronouns

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2. Explanatory Writing

Layout and Text Structure Features

1. Headline:
   - It tells the reader directly what process, idea, concept the text is going to explain.

2. Introduction:
   - it introduces what the topic is going to be about and provides background information.

3. The main body:
It consists of three body paragraphs and can be structured as follows:
   - Subheadings: Used to enhance clarity, organization, and accessibility of information.
   - Structure: Follows a chronological and logical order to explain how a process or idea develops.
   - Sequential Words and Connectives: Time connectives like 'firstly, then, afterwards, etc." are utilized to show the progression of the process or development of the idea.
   - Sentence structures: Compound and complex sentences with relative clauses are used to add further explanation and more details.

4. Conclusion:
   - Summarises the topic.

General Features

- Contains Facts: Presents accurate and verified information.
- Tense Usage: mainly written in the present tense as it focuses on general facts and information. However, the past tense may be used when discussing the development of something that started in the past and continues to the present.
- Formal Register: written in a formal and objective tone.
- Third Person Point of View: third person pronouns are used to maintain an objective perspective.
- Technical Vocabulary: specific and specialized vocabulary is used, providing definitions in brackets when necessary.
- Dates and Timelines: dates may be included to illustrate the development of an industry or the process of manufacturing an object.
- Clear Language: Ensures the text is easy to understand.
- Visual Aids: diagrams, charts, or images can be used to support the explanation and enhance understanding.
- Examples: examples are used to clarify complex concepts.

Annotated Sample

A straight-forward headline

The Chocolate Making Process

An introduction that provides background information about the topic

Chocolate, a beloved treat enjoyed worldwide, has a rich history that dates back to ancient civilizations like the Maya and Aztecs, who used cacao beans to make a bitter drink. Today, the process of making chocolate involves several key steps, transforming cacao beans into the delicious bars found in stores. This journey from raw beans to finished chocolate requires careful attention and expertise.

Harvesting and Fermentation

Relative clause

The chocolate-making process begins with the harvesting of cacao beans, which grow inside large pods on cacao trees found in tropical regions. Farmers cut the pods from the trees and open them to extract the beans, which are covered in a sticky, white pulp. The beans are then placed in shallow containers and covered with banana leaves for fermentation, a process that lasts about a week. Fermentation is crucial as it helps develop the beans' flavour. After fermentation, the beans are spread out under the sun to dry, which can take another week.

Roasting and Grinding

Subheading

Once dried, the cacao beans are roasted at high temperatures to bring out their rich chocolate flavor. After roasting, the beans are cracked open to remove their outer shells, leaving behind the cacao nibs, the edible part of the bean. The nibs are then ground into a thick, chocolatey paste known as cocoa mass or cocoa liquor. This paste undergoes further refinement through a process called conching, which involves continuously mixing and aerating the paste to make it smooth and creamy. Conching can take several hours to a few days, depending on the desired texture.

Technical vocabulary

Mixing and Tempering

To create different types of chocolate, additional ingredients such as sugar, milk powder, and vanilla are mixed with the cocoa mass. For example, milk chocolate includes milk powder, while dark chocolate contains a higher proportion of cocoa mass and less sugar. The final step is tempering, a process of heating and cooling the chocolate to achieve a shiny appearance and smooth texture. Tempered chocolate is then poured into molds of various shapes and sizes and left to cool and harden.

Sequential word (connective)

Sequential word (connective)

The intricate process of transforming cacao beans into chocolate involves several stages, each contributing to the final product's flavour and texture. From harvesting and fermentation to roasting, grinding, mixing, and tempering, every step is essential in producing the chocolate enjoyed by many around the world.

Facts and present tenses

****

3. Instructional Writing

Layout and Text Structure Features

1. Headline:

- a clear and engaging headline that conveys the purpose of the instructions.

Example: A Step-by-Step Guide to Capturing Stunning Images

2. Introduction:

- It states the purpose of the instructions. Why is the task or concept important, and what value does it bring to the reader?

Example: By following the provided instructions, you will be able to successfully capture the most amazing and professional images.

3. The main body:

It consists of three body paragraphs and can be structured as follows:

- Subheadings: they can be used to organise the information.
- List of tools: a list of the needed tools can be added
- Bullet points and numbers: they can be used to provide lists or to organise the steps of the instructions.
- Sequential Steps: the process is broken down into clear, sequential steps.
- Connectives and sequential words: they are used to show how the steps follow each other.
- Safety precautions are highlighted: in the body paragraphs, often in a separate section, some instructions for safety are pointed out using bold or distinct formatting for emphasis.
- Troubleshooting Tips: the common problems the reader might encounter are discussed and solutions for them are provided; ‘if conditionals can be used in this case.
- Visual aids like labels, captions and photographs can be used.

4. Conclusion:

- The conclusion summarises the purpose of the instructions.

General Features

- It contains facts.
- It is written in the present tenses as it focuses on general facts and information.
- Clear and direct language is used to make the instructions easy to understand.
- The reader is directly addressed by using second person pronouns and rhetorical questions can be used.
- Imperative verbs (commanding verbs) are used.

Annotated Sample

A straight-forward headline

How to Catch a Rat That Entered Your House

An introduction that states what the instructions are about and their importance

Dealing with a rat in your house can be unsettling, but with a systematic approach, you can effectively catch the intruder. Rats can cause damage and pose health risks, so it's important to act promptly. These rodents are known for being skittish and typically follow the same routes they used to enter and exit. This predictable behaviour can help you in bringing them out of your house if you are unable to catch them immediately.

Identifying the Problem Areas

Subheading

Second person pronoun

First, you need to identify where the rat is hiding and the routes it frequently travels. Look for signs such as droppings, gnawed furniture, or food packaging. Check dark, secluded areas like under the sink, in cupboards, and behind appliances. Once you have identified the common

pathways and hiding spots, you can set up traps strategically.

Sequential word

Gathering Your Tools

To catch a rat, you will need the following tools:

- Rat traps (snap traps, live traps, or glue traps)
- Bait (peanut butter, cheese, or pet food)
- Gloves
- Flashlight
- Cleaning supplies

Examples for clarity

Bullet points to list the tools

Ensure you wear gloves when handling traps and bait to avoid leaving your scent on them, which could deter the rat.

Instructions for safety

Numbers to list

Setting the Trap

1. Choose the type of trap you prefer based on whether you want to kill or humanely capture the rat.
2. Bait the trap with a small amount of food, such as peanut butter, which is highly attractive to rats.
3. Place the traps along the identified routes and near hiding spots. Make sure the traps are placed perpendicular to the wall with the bait side closest to the wall.
4. Check the traps regularly, ideally twice a day, and replace the bait if necessary.

Imperative verb

Removing the Rat and Cleaning Up

If Conditional

Chronological order

Once you have caught the rat, dispose of it properly if you used a lethal trap. If you used a live trap, release the rat at least a mile away from your home to prevent it from returning. Clean the area where the rat was caught and any areas it frequented with disinfectant to eliminate any germs or pheromones that might attract other rats. Finally, seal any entry points to prevent future infestations.

By following these steps, you can effectively catch a rat that that has entered your house. Identifying problem areas, gathering the right tools, setting traps correctly, and cleaning afterward are crucial to ensure your home remains rat-free.

Helping Vocabulary for the Informational Writing

Word	Meaning	Example
Explore (v.)	Investigate or examine closely.	In our project, we will explore the life cycle of butterflies in detail.
Uncover (v.)	Discover	The recent discoveries uncover a lot about the mysteries of the ancient Egyptian civilisation.
Reveal (v.)	Make known or disclose	The experiment results reveal which material is the best conductor of electricity.
Aspect (n.)	A particular part or feature of something	One important aspect of climate change is the melting of polar ice caps.
Context (n.)	The circumstances or setting in which something exists or occurs	Understanding the historical context helps us appreciate the significance of ancient artifacts.
Comprehensive (adj.)	Covering or including all aspects	The encyclopedia provides a comprehensive overview of world history.
Analytical (adj.)	Involving analysis or critical examination	Using an analytical approach, we analysed the data to find patterns.
Dimension (n.)	A part or feature of something, often in relation to its size, scale, or scope.	The map shows the dimensions of the new discovered temple.
Systematic (adj.)	Done according to a plan.	We followed a systematic procedure to conduct our science experiment.
Overview (n.)	A general summary or outline of a topic.	The teacher gave us an overview of the upcoming project requirements.
Multifaceted (adj.)	Having many different aspects or elements	Our community is diverse and has many multifaceted cultures.
Diverse (adj.)	Showing a great deal of variety; different or distinct.	The rainforest is home to a diverse range of plants and animals.

For more vocabulary, example headlines, subheadings and sentences that can help with writing an informational text, refer to the “NON-FICTION GENRES & LANGUAGE CHUNKS” in The Gate revision booklet ‘Revise to Rise”.

TOPIC 4 | NON-FICTION GENRES | REPORTS

Reports are formal piece of writing that presents factual information about a specific topic, event, or incident. Reports can be sent to specific people (a report to your school manager for example) or can be published in the school newsletter, magazine…etc.

Layout and Text Structure Features

1. Headline:
- A clear and engaging headline that tells what the report is about.

2.Introduction:
- The introduction summarizes the topic and provides answers to the five Ws (Who, What, When, Where, Why).

3. The main body:

It consists of three body paragraphs and can be structured as follows:
- Subheadings: Use subheadings to organise the information and clearly define the focus of each section.
- Chronological Order: The body paragraphs follow a chronological order, organizing the report's topic according to the time sequence. Each body paragraph focuses on one specific aspect of the report.
- Connectives and Sequential Words: Use connectives and sequential words to show the sequence of events and ensure a smooth flow of information.

4. Conclusion:

The conclusion summarizes the main points of the report and can provide suggestions or recommendations for future actions.

General Features

- It is written in formal or informal language depending on your audience. For example, a report addressed to your school manager should be written in formal language, whereas a report written on your personal blog aimed at teenagers will be written in an informal style.
- Usually written in an objective tone stating the incidents / topic.
- Written in the past tense.
- Usually written in the third person. But if the task involves you, first person pronouns are used.
- should present facts that already happened and evidence should be included.
- Quotations and reflections from the participants can be included.

Annotated Sample

A straight-forward headline

A successful Expedition for the Hidden Caves of Sistema Sac Actun, Mexico

The introduction answers the five Ws

Recently, a group of young explorers from our school went on an exciting trip to a place called Sistema Sac Actun in Mexico. This is a large network of caves that few people had explored before. The team included six brave students and two experienced teachers. Their goal was to discover what was inside these caves during their five-day adventure. The main aim of the trip was to learn about the special rock formations, plants, and animals living in the caves. The team also wanted to understand how these caves were formed over many years and what this could teach us about geology.

Past Tense

The team spent months getting ready for the trip. They practised cave exploration, survival skills, and safety measures. They also gathered special equipment like climbing gear, safety harnesses, headlamps, and scientific tools to help them explore and collect data safely. After all this preparation, the team travelled for two days to reach the cave entrance, which was surrounded by a lively jungle full of plants and animals.

Chronological order and time expressions

Inside the caves, the explorers were amazed by the beautiful rock formations. There were stalactites hanging from the ceilings and stalagmites rising from the floors, creating a magical scene. The team carefully mapped and recorded each part of the cave they visited. They found intricate patterns on the cave walls that fascinated both students and teachers.

The trip was not without difficulties. The team had to navigate through narrow passageways and climb steep areas, which required both physical and mental strength. However, their teamwork and support for each other helped them overcome these challenges. Together, they successfully explored the caves and collected important data and specimens.

Third person

A conclusion that contains suggestions for the coming explorations

In the end, the expedition was a great success. The young explorers not only discovered many secrets of the caves but also built strong friendships and unforgettable memories. The information they gathered will help scientists learn more about cave ecosystems and geological history. For future expeditions, focusing on more detailed mapping and bringing advanced scientific tools to study the caves more thoroughly is highly recommended for a better experience. We hope that future trips will continue to inspire and educate young explorers.

Helping Vocabulary for Report Writing

A report about an event:

Word	Meaning	Example
Objective (n.)	A goal or purpose of the event.	The main objective of the event was to raise awareness about recycling.
Participants (n.)	People who take part in the event.	There were over 200 participants at the charity run.
Venue (n.)	The place where the event happens.	The venue for the concert was the school auditorium.
Highlights (n.)	The most exciting or important parts of the event.	One of the highlights of the event was the dance performance.
Outcome (n.)	The result or effect of the event.	The outcome of the science fair was that many students became interested in science.
Feedback (n.)	Information or opinions about how well something is done.	We received positive feedback from parents about the event.
Attendees (n.)	People who attend the event.	The attendees enjoyed the various activities and games.
To fund (v.)	To provide money for a particular purpose.	The school decided to fund the new playground project.
To forge (v.)	To create or develop something strong, enduring, or successful.	The students worked together to forge a strong friendship during their group project.

A report about an experience:

Word	Meaning	Example
To explore (v.)	To travel through a place to learn about it.	We explored the old castle and learned about its history.
Document (n./ v.)	To record information in writing or with photographs.	The students documented their hiking experience with pictures and videos.
To face (v.)	To confront or deal with something challenging.	We faced several challenges during our trip, including bad weather.
To achieve (v.)	To successfully complete or reach a goal.	We achieved our goal of reaching the mountain summit.
To collaborate (v.)	To work together with others to achieve a common goal.	We collaborated on building the campfire and setting up tents.
To navigate (v.)	To find the way to get to a place when traveling.	We had to navigate through the forest using a map and compass.
Overcome (v.)	To successfully deal with or gain control of something difficult.	We overcame our fears and climbed to the top of the rock wall.
Teamwork (n.)	The combined effort of a group to achieve a common goal.	Teamwork was essential to set up the campsite quickly.
Memorable (adj.)	Worth remembering or easily remembered.	The camping trip was a memorable experience for everyone.

For more vocabulary, example headlines, subheadings and sentences that can help with writing a report, refer to the "NON-FICTION GENRES & LANGUAGE CHUNKS" in The Gate revision booklet 'Revise to Rise".

TOPIC 5 | NON-FICTION GENRES | NEWS REPORTS

News reports a form of journalistic writing that aims to inform readers about current events, incidents, or developments in an unbiased and factual manner.

Layout and Text Structure Features

1. Headline:

- It should be catchy and attention grabbing.
- It gives readers a glimpse of what the news report is about.
- Alliteration, rhyming and other figures of speech should be used to grab the reader's attention.

2. Sub-headline:

- It can be added beneath the headline to add further clarity to the news report. It can be a secondary headline that illustrates the main headline, providing additional information.

3. Byline:

- It provides the name of the reporter or journalist who wrote the news report.

4. Introduction / Lead Paragraph:

- It contains the most crucial information of the news report.
- It summarises the story.
- It answers the five Ws: questions of who, what, when, where, why, and how. The lead paragraph should draw readers in and encourage them to continue reading.

5. The main body:
It consists of three body paragraphs and is structured as follows:

- Pyramid Structure: News reports follow the inverted pyramid structure, where the most important information comes first, followed by additional details. This structure ensures that even if readers only read the beginning, they still get the essential facts.

- Chronological order: The incidents of the report are presented in the order of time, starting from how the incident began to its end. This helps readers understand the sequence of events clearly.
- Focused paragraphs: Each body paragraph focuses on a different part of the incident being reported.
- Connective and time expressions: Connective words (e.g., however, furthermore) and time expressions (e.g., then, later) are used to link the parts of the report together. They add cohesion and logical flow, making the report easier to follow.

6. Conclusion:

- It briefly recaps and summarises the main facts and information presented in the report to ensure readers remember the most critical details.
- It mentions any upcoming events, future actions, or predictions related to the news, which helps readers understand what might happen next or how the incident might impact the future.

General features

- It contains facts.
- It is written in formal language.
- The past tense is generally used for incidents that have already happened. In the conclusion, present tenses can be used when presenting the future predictions or current actions. For reports about future events, the present and future tenses are used.
- The passive voice is used.
- Quotations from eyewitnesses and experts should be included within the body paragraphs.
- Written in the third person point of view.

Annotated Sample

Subheading

Fire Erupts in City Center Mall

A headline that tells what the report is about and has alliteration

Evacuation Ensures Safety of Shoppers and Staff

By Jason Adam- BBC Reporter

Byline

An introduction that summarises the story

The 5 Ws are answered

California, November 5, 2024 — A fire broke out in City Center Mall yesterday afternoon, causing chaos and leading to the evacuation of hundreds of people. The incident occurred in the food court at approximately 3:00 PM, prompting an immediate response from emergency services. Witnesses reported seeing flames and smoke spreading rapidly, causing panic among shoppers and employees alike.

Passive voice

The alarm was raised when thick smoke was seen billowing from the food court area. Firefighters arrived on the scene within minutes, quickly taking control of the situation. "The flames were spreading quickly, and thick smoke filled the air," stated one firefighter. "Our priority was to ensure everyone's safety." Fire crews battled the blaze for over an hour before it was finally extinguished. Throughout the crisis, emergency services worked tirelessly to manage the situation and prevent the fire from spreading to other parts of the mall.

Past tense

Mall security personnel swiftly guided shoppers and staff out of the building. Many individuals left their personal items behind in the haste to evacuate. "We heard the alarm and saw smoke. It was frightening, but the staff guided us out calmly and efficiently," said Mrs. Linda Green, an eyewitness. Another shopper, Mr. James Lee, described the scene as chaotic but well-managed. "People were scared, but the mall staff did a great job keeping everyone calm," he added. Security officers and mall staff played a crucial role in ensuring that everyone exited the building safely and without incident.

The paragraph contains quotations from eyewitnesses

Time Connective

Highlighting the consequences of the fire

After about an hour, the fire was extinguished, but not before causing significant damage to the food court and the shops. Fortunately, no injuries were reported. The cause of the fire is currently under investigation by local authorities. Preliminary reports suggest that a kitchen appliance in one of the food stalls may have malfunctioned, leading to the blaze. The investigation is expected to take several days, and authorities are working diligently to determine the exact cause.

A conclusion that contains future actions

The quick response of the emergency services has been widely praised by the community. "Their swift action prevented a potential disaster," said Mr. John Baker, a shop owner in the mall. As a precaution, fire safety measures in the mall will be thoroughly reviewed and enhanced to prevent future incidents. Additional fire drills and updated safety protocols are expected to be implemented. The mall will remain closed for further inspection and repairs, with a reopening expected in the coming weeks. Mall management has assured the public that every necessary step will be taken to ensure the safety and security of shoppers and staff once the mall reopens. "Safety is our top priority," stated the mall's general manager. "We will work closely with fire safety experts to prevent such incidents from occurring in the future."

Helping Vocabulary for News Report Writing

A news report about an incident:

Word	Meaning	Example
Casualties (n.)	People who are injured or killed in an accident or disaster.	Fortunately, there were no casualties in the train derailment.
Evacuation (n.)	The action of removing people from a dangerous place.	The rapid evacuation of the building ensured everyone's safety.
To Investigate (v.)	To carry out a systematic or formal inquiry to discover the facts.	The police are investigating the cause of the car crash.
To extinguish (v.)	To put out a fire or light.	Firefighters worked quickly to extinguish the flames.
Severe (adj.)	Very bad or serious.	The storm caused severe damage to homes and infrastructure.
Immediate (adj.)	Occurring or done at once; instant.	The immediate response from emergency services saved lives.

Helping Vocabulary for News Report Writing

Word	Meaning	Example
Chaotic (adj.)	In a state of complete confusion and disorder.	The evacuation was chaotic as people rushed to leave the building.
Thoroughly (adv.)	In a detailed and careful manner.	The building was thoroughly inspected after the fire.
Critically (adv.)	In a way that is crucial or important.	The patient was critically injured in the accident.
To extinguish (v.)	To put out a fire or light.	Firefighters worked quickly to extinguish the flames.
Severe (adj.)	Very bad or serious.	The storm caused severe damage to homes and infrastructure.
Immediate (adj.)	Occurring or done at once; instant.	The immediate response from emergency services saved lives.

A news report about an event:

Word	Meaning	Example
Ceremony (n.)	A formal event held on a special occasion.	The graduation ceremony was attended by hundreds of proud parents.
Audience (n.)	The assembled spectators or listeners at an event.	The audience applauded loudly at the end of the performance.
Festivities (n.)	The events and activities that are part of a celebration.	The New Year festivities lasted well into the night.
To commence (v.)	To begin or start.	The ceremony will commence at 10 AM sharp.
To perform (v.)	To carry out an action or activity, often for an audience.	The band will perform their latest hits at the concert.
Grand (adj.)	Impressive and large or important.	The grand opening of the new park was attended by the mayor.
Significant (adj.)	Important and meaningful.	The significant contributions of the volunteers were recognized at the event.

A news report about a discovery

Word	Meaning	Example
Officially (adv.)	In a formal and public way.	The new library was officially opened by the city council.
Publicly (adv.)	In a way that is done for public view.	The winners were publicly announced at the ceremony.
Breakthrough (n.)	A significant or sudden advance or development.	The scientist's breakthrough in cancer research was widely celebrated.
Innovation (n.)	A new method, idea, product, etc.	The new innovation in technology has revolutionized the industry.
Findings (n.)	The results of research or an investigation.	The findings of the study were published in a leading journal.
Reveal (v.)	The study revealed important information about climate change.	The immediate response from emergency services saved lives.
Revolutionary (adj.)	Involving or causing a complete or dramatic change.	The revolutionary discovery changed the way scientists view the universe.
Unprecedented (adj.)	Never done or known before.	The experiment achieved unprecedented results in the field.
Extensively (adv.)	In a way that covers a large area or has a wide scope.	The area was extensively studied by researchers over several years.
Accurately (adv.)	In a way that is correct and exact.	The scientists accurately measured the impact of the discovery.

For more vocabulary, example headlines and sentences that can help with writing a news report, refer to the “NON-FICTION GENRES & LANGUAGE CHUNKS” in The Gate revision booklet ‘Revise to Rise”.

TOPIC 6 | NON-FICTION GENRES | RECOUNT

Recounts are Narratives that retell events or experiences, often in chronological order. They aim to provide a firsthand account of what happened, similar to a personal narrative.

Layout and Text Structure Features

1. Headline:

The headline tells the reader what the recount is about. It should be catchy and give a clear indication of the topic.

2. Introduction:

- The introduction sets the scene for the recount.
- It introduces what the recount is about and provides background information.
- It answers the five Ws (Who, What, When, Where, Why) to give the reader a clear understanding of the event or experience.

3. The main body:
It consists of three body paragraphs and is structured as follows:

Paragraph 1:

- Written in chronological order, starting from the beginning of the experience.
- Describes the initial events and sets up the sequence of what happened.

Paragraph 2:

- Continues the chronological narrative, providing details about the unfolding events.
- Describes everything in the experience, including the feelings and reactions of the narrator/participants.
- Uses time connectives (e.g., first, then, next, after that) and sequential phrases to show the sequence of events.

Paragraph 3:

- Focuses on the highlight of the day, which is the most important incident or the climax of the experience.
- Provides detailed descriptions and emotional responses to the highlight event.

4. Conclusion:

- The conclusion summarizes the overall experience and reflects on it.
- Provides a general impression or personal reflection about the experience.
- May include what was learned or how the event impacted the narrator or participants.

General Features:

- Tenses: Written in the past tense. However, when providing facts, the present tenses are used.
- Point view: The narrative can be written in the first person or third person, depending on the task provided:
  - First Person: If writing about a personal experience, use first-person pronouns (I, we).
  - Third Person: If writing about a group or other people's experiences, use third-person pronouns (he, she, they).
- Formality: Recount writing does not require an extremely formal tone; a semi-formal language is appropriate.
- Descriptive language is highly used to create vivid imageries and engage the reader.

Annotated Sample

Year 6 Students Brighten the Day at A New Life Elderly Care Home

The introduction answers the five Ws

Last Thursday, our Year 6 class visited ‘A New Life Elderly Care Home’ settled in Austin Street as part of our community service project to spend time with the elderly residents and learn from their experiences. The weather was perfect, with clear skies and a gentle breeze setting the tone for a wonderful day. We were all eager to make new friends, share stories, and bring a little joy to the residents' lives. Our teachers had prepared us for this visit by discussing the importance of empathy and understanding, and we were excited to put these lessons into practice.

Background information

The information is presented in chronological order

We arrived at Evergreen Elderly Care Home at 10 AM, greeted warmly by the staff and residents. First, we were given a brief tour of the facility, which was clean and beautifully decorated with flowers. The staff explained the daily routines and activities that the residents enjoyed. Then, we split into small groups and paired up with different residents, ready to engage in various activities. The smiles on their faces as we introduced ourselves were heartwarming.

Description

Past tense

Throughout the morning, we participated in several activities. Some of us helped with a baking session in the kitchen, where we made delicious cookies and cakes. Others joined a crafting workshop, making colorful greeting cards. The residents shared their life stories and wisdom, which was both enlightening and touching. We also played board games and read books together.

The paragraph presents the highlight of the day and provides description of feelings

The most outstanding moments of the visit were during the mini-concert we had prepared. We gathered in the common room and performed a few songs, including old classics that the residents loved. As we sang, some residents joined in, clapping and singing along. It was a magical moment that brought everyone together. Seeing their eyes light up and hearing their laughter was truly the highlight of our day. We felt a strong connection and immense joy from this shared experience.

Description of feelings

Time connective

By the end of our visit, we were all deeply moved by the kindness and warmth of the residents at Evergreen Elderly Care Home. It was a day filled with learning, laughter, and heartfelt conversations. This visit not only brightened the residents' day but also taught us valuable lessons about compassion and respect for the elderly. We all agreed that this was a memorable experience, and we look forward to visiting again soon, knowing that our presence made a difference.

Overall impression and lessons learned

Helping Vocabulary for Recounts Writing

Word	Meaning	Example
Interaction (n.)	Communication or direct involvement with someone.	Positive interactions between students and residents were encouraged throughout the visit.
To applaud (v.)	To show approval by clapping hands.	The residents applauded loudly after our singing performance.
Enthusiasm (n.)	Intense and eager enjoyment, interest, or approval.	The students' enthusiasm was contagious, bringing energy to the entire care home.
To accompany (v.)	To go somewhere with someone.	Each student was assigned to accompany a resident during the walk in the garden.
To foster (v.)	To encourage the development of something.	The visit was meant to foster a sense of community and compassion among the students.
To Gratify (v.)	To give pleasure or satisfaction.	Seeing the residents enjoy our performance gratified all the students.
Immersion (n.)	Deep mental involvement in something.	The students' immersion in the arts and crafts session was remarkable.
Bond (n. / v.)	A strong connection or relationship.	By the end of the day, a strong bond had formed between the students and the residents.

For more vocabulary, example headlines and sentences that can help with writing a recount, refer to the "NON-FICTION GENRES & LANGUAGE CHUNKS" in The Gate revision booklet 'Revise to Rise".

TOPIC 7 | NON-FICTION GENRES | REVIEW

Review writing is a type of writing that describes and evaluates a product, service, or experience. In a review, the writer tells their personal experience with the subject of the review, providing details about its features, benefits, and drawbacks. However, a review is more than just a factual recounting of information; it also includes the writer's evaluation of the subject, including their opinion on its overall quality and whether or not they would recommend it to others. The review can be about a book, film, place, toy, product, etc.

Layout and Text Structure Features

1. Headline:

- It tells the reader what the review is about and it usually provides a hint about whether the object being reviewed is of a value or not.

2. The introduction:

- Generally, the introduction gives a background information about the product being reviewed.
  Depending on the type of review, the introduction will include specific details:

- A film review introduction will provide the name of the film, its genre, the actors, the date of release and an overall impression about the film.

Example: *Released in 2023, 'The Adventure Begins' is a thrilling action movie starring Jane Doe and John Smith. This film, directed by Sam Lee, offers an exhilarating experience with its gripping storyline and stunning visuals.*

- A book review introduction will provide the name of the book, its author, its genre, the date of publishing and an overall impression about it.

Example: *The Mysteries of Time,' written by Mary Johnson and published in 2021, is a captivating science fiction novel that explores the intricacies of time travel with remarkable creativity.*

- A place review introduction will provide the place name, its nature (a restaurant, a park, a mall, a hotel, etc.), the service it provides, its location.

Example: *Sunny Park,' a beautiful public park located in downtown Springfield, offers a serene escape with its lush greenery, walking trails, and well-maintained playgrounds.*

- A product review introduction will provide the product name, its nature (an appliance, a toy, a device, a perfume, etc.), its functions (what it is supposed to do), where it is available.

Example: *The 'Ultra Vac 3000,' a state-of-the-art vacuum cleaner, is designed to tackle even the toughest dirt and debris. Available at major retailers, this appliance promises to make household cleaning a breeze.*

2. The main body:

It consists of three body paragraphs and is structured as follows:

- Film reviews main body:

Paragraph 1:

- It introduces the plot of the movie without revealing its end.
- It gives an idea about the settings of the film.
- It introduces the themes, conflicts and motivations of the characters.

Example*: The movie begins with an unexpected event in a quiet town, setting the stage for an intense drama. The story unfolds in picturesque countryside settings, highlighting the central conflict between tradition and change.*

Paragraph 2:

- It goes further into the characters and the actors' performance.
- It highlights both positives and negatives of the movie.

Example: *Jane Doe delivers a powerful performance as the determined protagonist, while John Smith's portrayal of the antagonist adds depth to the story. However, some supporting characters feel underdeveloped, which slightly detracts from the overall impact.*

Paragraph 3:

- It addresses the technical aspects of the movie: the sound tracks, the picture, the animation quality if there was, the costumes, etc.
- It can highlight one of the characters of the movie and its actor performance even if it was a minor role.

Example: *The film's soundtrack perfectly complements the mood, enhancing the emotional scenes. The visual effects are stunning, particularly in the action sequences. Notably, the costume design reflects the era accurately, adding authenticity to the film.*

- Book reviews main body:

Paragraph 1:

- Introduces the plot of the book without revealing its end.
- Provides an idea about the setting and the world-building of the book.
- Introduces some traits of the main characters.
- Introduces the themes, conflicts, and motivations of the characters.

Example: *Set in a future world, 'The Mysteries of Time' is about a young scientist named Clara who discovers how to travel through time. The story talks about the problems and choices that come with changing the past.*

Paragraph 2:

- Explores the main characters and their development throughout the book.
- Discusses the author's writing style and narrative techniques.
- Highlights both the strengths and weaknesses of the book.

Example: *Clara's character is well-developed, with her growth from a naive researcher to a determined time traveller. Mary Johnson's narrative style is engaging, with vivid descriptions and a fast-paced plot. However, some secondary characters lack depth, which occasionally hampers the story's overall impact.*

Paragraph 3:

- Discusses the pacing and structure of the book.
- Analyzes the climax and resolution without giving away spoilers.
- Provides an overview of the book's overall impact and how it engages the reader.

Example: *The book maintains a brisk pace, with each chapter revealing new twists and revelations. The climax is thrilling, offering a satisfying resolution to the central conflict. Overall, 'The Mysteries of Time' is a thought-provoking read that keeps readers engaged until the very end.*

- Place reviews main body:

Paragraph 1:

- Describes the overall atmosphere and ambiance of the place.
- Details the main features and attractions of the place.
- Provides an idea of the setting and environment.

Example*: Upon entering 'Sunny Park,' visitors are greeted by lush greenery and well-maintained walking paths. The park boasts several attractions, including a clear lake, a vibrant playground, and numerous picnic areas. The overall atmosphere is peaceful, making it a perfect spot for relaxation.*

Paragraph 2:

- Evaluates the quality of services provided (e.g., food, customer service, amenities).
- Discusses the cleanliness, maintenance, and accessibility of the place.
- Highlights both the positives and negatives of the place.

Example: *The park offers excellent services, including clean restrooms and well-placed benches. The staff is friendly and helpful, ensuring a pleasant experience for all visitors. However, the food options at the park's café are limited, which might be a downside for some.*

Paragraph 3:

- Examines any special events or unique offerings.
- Discusses the value for money and overall satisfaction.
- Provides recommendations or tips for future visitors.

Example: *Sunny Park frequently hosts community events, such as outdoor concerts and art fairs, adding to its appeal. The park is free to enter, making it an excellent value for a family outing. Visitors are advised to bring their own snacks and drinks due to the limited café menu.*

- Product review main body:

Paragraph 1:

- Describes the product and its intended use.
- Provides details about its features and specifications.
- Introduces the purpose and function of the product.

Example: *The 'Ultra Vac 3000' is a high-performance vacuum cleaner designed for both home and business use. It features a powerful motor, advanced filtration system, and various attachments to handle different cleaning tasks. Its primary function is to provide efficient and thorough cleaning of various surfaces.*

Paragraph 2:

- Evaluates the performance and effectiveness of the product.
- Discusses the build quality, design, and usability.
- Highlights both the strengths and weaknesses of the product.

Example: *The 'Ultra Vac 3000' works really well, picking up dirt and dust easily from carpets and floors. It is built well and looks modern. It is a bit heavy, which might make it hard for some people to use.*

Paragraph 3:

- Reviews any additional features or unique aspects of the product.
- Analyzes the price and value for money.

Example: *This vacuum has extra features like a HEPA filter for allergies and a cord rewind button for easy storage. It is priced well and offers good value for money. Its modern design and foldable edges make it easy to store; additionally, the cord rewind button saves you the trouble of winding up the cord after use.*

3. Conclusion:

- Summarises the positives and negatives and helps the reader recall the main points of the review.
- Provides a final evaluation or judgment of the item, reflecting the reviewer's overall satisfaction or dissatisfaction.
- Provides a recommendation and suggests whether the reader should consider the item.

General Features

- Present tenses are used.
- Written in the first-person point of view.
- Simple and clear vocabulary are used.
- Technical vocabulary is used.
- Rating can be used.

Annotated Sample

Game Review: "Mystery Island Adventure

The introduction provides background information about the game

Released in 2024, 'Mystery Island Adventure' is an exciting puzzle video game developed by Fun Quest Studios. This game, available on multiple platforms, invites players to explore a mysterious island filled with hidden secrets and challenging puzzles. With captivating graphics and an engaging storyline, 'Mystery Island Adventure' offers a thrilling experience for young gamers making them feel they are in a movie and they are in full control of its events.

Present tense

Introducing the game theme

The plot of 'Mystery Island Adventure' follows a young explorer named Alex, who washes up on the shores of a deserted island after a storm. As players guide Alex through the island, they uncover ancient ruins, hidden caves, and secret pathways. The game's setting is beautifully designed, with lush forests, sparkling beaches, and eerie underground tunnels that create a sense of wonder and excitement. Themes of adventure, bravery, and problem-solving are woven throughout the story, as Alex encounters various obstacles and puzzles that must be solved to progress.

The paragraph highlights both positive and negatives

The characters in 'Mystery Island Adventure' are well-developed and add depth to the game's narrative. Alex, the main character, is both courageous and resourceful, making the player feel connected to the journey. Along the way, Alex meets interesting island inhabitants, each with their own backstory and personality. The voice acting is top-notch, bringing these characters to life. One downside, however, is that some characters could benefit from more detailed storylines. Despite this, the overall performance of the characters adds richness to the game.

The paragraph discusses the technicalities of the game

Technical vocabulary

The technical aspects of 'Mystery Island Adventure' are impressive. The soundtracks are immersive, enhancing the mood of each scene, whether it is the serene sound of waves on the beach or the tense music during a puzzle challenge. The graphics are vivid and detailed, making the island environment feel real and inviting. The controls are well-designed, allowing players to easily navigate through the game. One of the standout features is the dynamic weather system, which changes the environment and adds an extra layer of challenge and realism to the game.

Connectives are used to summarise

All in all, Mystery Island Adventure' has many positives, including captivating graphics, an engaging storyline, and well-developed characters. However, some characters' storylines could be more detailed. Overall, the game provides excellent value for money and is highly recommended for young gamers who enjoy puzzles and adventure. The unique features, such as the dynamic weather system and intuitive controls, make it a standout choice in its category. While there is room for improvement in character development, its current performance and features make 'Mystery Island Adventure' a must-play for adventure enthusiasts.

Recommendation

Helping Vocabulary for Reviews Writing

Descriptive Language:

- Adjectives: Engaging, captivating, immersive, thrilling, impressive, vivid, realistic, breathtaking, charming, sophisticated.
- Adverbs: Excellently, seamlessly, effectively, beautifully, masterfully, convincingly, skillfully, elegantly.

Evaluation and Judgment:

- Positive: Outstanding, exceptional, remarkable, superb, excellent, fantastic, phenomenal, top-notch.
- Negative: Disappointing, lacking, underwhelming, mediocre, flawed, inconsistent, unsatisfactory.

Opinions and Emotions:

- Positive: Enjoyable, thrilling, exciting, fascinating, delightful, satisfying, rewarding, captivating.
- Negative: Frustrating, confusing, tedious, dull, uninteresting, repetitive, overwhelming.

Technical Aspects:

- Graphics and Visuals: Stunning, vibrant, detailed, lifelike, cinematic.
- Sound and Music: Immersive, atmospheric, dynamic, melodic, evocative.
- Gameplay and Mechanics: Intuitive, responsive, challenging, innovative, strategic, addictive.

Impact and Influence:

- Influence on Audience: Engaging, memorable, influential, thought-provoking, impactful.
- Value and Worth: Worthwhile, valuable, cost-effective, indispensable, recommended.

Comparative and Contrastive:

- Comparative: Superior, better, stronger, more polished, more refined.
- Contrastive: Unlike, different, alternative, unique, distinctive.

General Impressions:

- Overall: Compelling, impressive, well-crafted, well-executed, well-rounded, commendable.

Example Sentences

Instead of	Try
The movie was good.	The movie was exceptionally well-crafted, with captivating characters and a riveting plot.
The book is boring.	Unfortunately, the book's predictable plot and lackluster characters made for a disappointing read.
The game was fun.	The game was incredibly entertaining with addictive gameplay and challenging levels.
The food was bad.	The food was unfortunately disappointing, with bland flavors and poor presentation.
The music was good.	The music was exceptional, creating a perfect atmosphere for the story.
The graphics were nice.	The graphics were visually stunning, immersing players in a detailed and vibrant world.
The controls were hard.	The controls were frustratingly unresponsive, hindering gameplay and causing unnecessary difficulty.
The acting was good." •	The acting was phenomenal, with each performance bringing depth and authenticity to the characters.
The plot was confusing.	The plot was unfortunately convoluted, making it difficult to follow and losing the audience's interest.
The characters were interesting.	The characters were complex and well-developed, evoking a range of emotions from the reader.

For more vocabulary, example headlines and sentences that suit every type of review writing, refer to the "NON-FICTION GENRES & LANGUAGE CHUNKS" in The Gate revision booklet 'Revise to Rise".

TOPIC 8 | NON-FICTION GENRES | BIOGRAPHIES AND AUTO BIOGRAPHIES

Biographies are written accounts or narratives that talk about the life and experiences of an individual, usually focusing on their achievements, significant events, and personal development. They are written in the third person point of view and carry an objective tone.

Autobiographies are written accounts of a person's life story and experiences, narrated by the individual themselves. In an autobiography, the author is both the subject and the writer, reflecting on their own life journey, memories, challenges, successes, and personal growth.

Biographies and autobiographies share a wide range of similarities and some minor differences:

Features	Biographies	Autobiographies
Different Features	Written in the third person	Written in the first person
	Written by a person about a famous person's real life.	Written by the famous person himself about his own life.
	Objective	Subjective
Common Features	• Contain facts about a person's real life (Where he was born, his education, his family…etc). • Written in chronological order. • Mostly uses past tenses • Contains important dates, ages and significant incidents. • Uses formal language • Contains quotations said by the person himself or by others about them. • Marks the remarkable achievements of the person the biography / autobiography is about. • Uses time connectives • Passive voice is used. • Variety of sentence structures are used, mainly compound, complex and compound-complex ones, to add more information and extra details.	

Layout and Text Structure Features

1. Headline:

- It tells about the subject of the biography / autobiography.

2. Introduction:

- It Introduces the subject's name and their significance (why they are important figures).
- It provides background information about the subject: their origin, date of birth, family, etc.
- It highlights the main areas of achievement or impact of the subject.
- It sets the tone for the biography or autobiography, indicating what readers can expect to learn or discover.

3. The main body:

It consists of three body paragraphs and is structured as follows:

- Subheadings can be used for clarity and organisation.
- The paragraphs are organised in chronological order.
- Time connectives and sequential words are used.

Paragraph 1:

Childhood and Early Life

- It details the subject's background, including their birthplace, family, and early upbringing.
- It describes significant events or influences during their childhood that shaped their later life.
- It discusses any early interests, talents, or challenges faced by the subject that foreshadowed their future achievements.

Paragraph 2:

Career Development

- It outlines the subject's career journey, including key events and transitions.
- It explores the factors or decisions that influenced their career choices and development.
- It highlights significant experiences or challenges that shaped their professional journey.

Paragraph 3:

Achievements and Impact

- It showcases the subject's major achievements, breakthroughs, or innovations.
- It discusses any awards or recognition they received for their contributions.
- It explains the broader impact of their work on their field, society, or future generations.

4. Conclusion:

- It summarises and recaps the key aspects of the subject's life, achievements, and contributions discussed in the biography or autobiography.
- It discusses the lasting impact or influence of the subject's work on their field, society, or culture.
- It highlights the lessons or insights readers can draw from the subject's life experiences, struggles, and successes.
- It connects the subject's life and accomplishments to today's world and their effect in the present time.
- It offers a final reflection or thought-provoking statement that leaves a lasting impression on the reader.

Annotated Sample

Pioneering the Peaceful Atom: Dr. Samira Moussa's Remarkable Journey

The introduction offers detailed background information about the subject of the biography

Dr. Samira Moussa, a brilliant Egyptian scientist, is celebrated as the first female nuclear physicist in her country. Her dedication to using atomic energy for peaceful purposes continues to inspire scientists and advocates for nuclear safety today. Born in Gharbia, Egypt in 1917, Dr. Moussa's life journey exemplifies the power of intelligence, perseverance, and a vision for a better future. Raised by her father, Hajj Moussa Ali, after her mother's passing from cancer, Dr. Moussa received unwavering support in her academic pursuits, defying societal norms of the time. This early encouragement, coupled with her own exceptional talent, paved the way for her remarkable achievements.

Subheading

Childhood and Early Life

Dr. Samira Moussa was born into a family in Cairo, Egypt, where education and intellectual curiosity were highly valued. From an early age, she displayed a remarkable aptitude for mathematics and science, nurtured by her supportive family and mentors. Her formative years were shaped by a keen interest in understanding the fundamental principles of physics, laying the foundation for her future career in nuclear science.

Third person pronoun

Career Development

Relative clause for further details

Dr. Samira Moussa pursued higher education at Cairo University, where she excelled in physics and earned her doctoral degree in nuclear physics. Her career took her to leading research institutions across Egypt, where she conducted pioneering studies in nuclear energy and radiation physics. Moussa's dedication to advancing scientific knowledge and her innovative research findings positioned her as a leader in her field, influencing national and international scientific communities. Under the mentorship of Dr. Moustafa Mesharafa —who himself studied under Albert Einstein, she developed a deep understanding of nuclear energy and radiation physics.

Past tense

Achievements and Impact

Dr. Samira Moussa's research in nuclear physics led to significant breakthroughs in medical diagnostics and radiation therapy. She developed novel techniques for employing nuclear energy in healthcare, improving treatment options for patients worldwide. Moussa's contributions extended beyond academia, popularising for peaceful uses of nuclear technology and promoting scientific collaboration across borders. Her legacy continues to inspire future generations of scientists, emphasizing the importance of scientific inquiry and innovation in addressing global challenges.

The impact of her achievements

The conclusion recaps the achievements and the influence of the subject

Tragically, the 5th August, 1952 witnessed the end of Dr. Samira Moussa's contributions in the scientific field as she passed away at the age of 35 in a car accident in California, USA. Rumours about the nature of her death were spread, but nothing is certain until the moment. Despite her early death, dr. Samira Moussa's pioneering work in nuclear science remains a testament to the power of dedication and curiosity. Her achievements not only advanced our understanding of nuclear physics but also transformed healthcare and energy sectors. Dr. Moussa's legacy serves as a beacon of hope for the ability of science to create a better world. Her impact continues to reflects in today's scientific community, inspiring us to push the boundaries of knowledge and embrace the transformative potential of scientific discovery.

Connecting the subject's life and accomplishments to today's world

Helping Vocabulary for Biographies and Autobiographies Writing

Word	Meaning	Example
Pioneering (adj.)	Leading the way; introducing something new or innovative.	Marie Curie was a pioneering scientist whose discoveries revolutionized the field of chemistry.
Legacy (n.)	Something handed down from the past, such as a tradition or achievements, that continues to have an influence.	Dr. Martin Luther King Jr. left a powerful legacy of civil rights activism.
Influence (n.)	The effect that someone or something has on a person, decision, or outcome.	The works of Shakespeare have had a profound influence on literature worldwide.
Remarkable (adj.)	Worthy of attention or extraordinary; exceptional.	Nelson Mandela's journey from prisoner to president is a remarkable story of resilience and leadership.
To revolutionize (v.)	To completely change something, usually for the better, in a fundamental way.	The invention of the internet revolutionized communication and information sharing globally.
Advocate (v. / n.)	To publicly support or recommend a cause or policy.	Malala Yousafzai advocates for girls' education around the world.
Innovative (adj.)	Introducing or using new ideas, methods, or concepts.	Steve Jobs was known for his innovative approach to technology, creating products that revolutionized the industry.

For more vocabulary, example headlines and sentences that can help with writing biographies and auto-biographies, refer to the "NON-FICTION GENRES & LANGUAGE CHUNKS" in The Gate revision booklet 'Revise to Rise".

TOPIC 9 | NON-FICTION GENRES | DIARY ENTERY

Diary entries are personal reflections, record and accounts of one's thoughts, feelings, and experiences. They are a daily registration of one’s daily events, thoughts, feelings, and experiences. They are written in first person and serve as a private space for the writer to express themselves freely. Diary entries is a neutral genre that can appear in both fiction and non-fiction writing questions.

Layout and Text Structure Features

1. Day and date:

- The day and the date are written on the top right; they are recorded as this is supposed to be the writer’s account where they record what they want to talk about on daily basis and more than one time per day.

2. Salutation:

- The diary entry opens with a salutation which is ‘Dear Diary,”. The diary is supposed to be the writer’s intimate friend and their mirror.

3. Introduction:

- It introduces a brief overview or summary of the incident that happened.
- It sets the mood and states the emotions of its writer.

4. The main body:
It consists of three body paragraphs and is structured as follows:

- The paragraphs are written in chronological order.
- Time connectives are used.
- Descriptive language and emotions expression is a must.

Paragraph 1:

- The first paragraph typically describes the setting and the initial events of the day. It sets the scene and provides context for the events that will be discussed.
- Use descriptive language to vividly portray the surroundings, weather, and any initial feelings or thoughts the writer has.

Paragraph 2:

- It delves into the main events or incidents that took place and provides a detailed account of what happened, who was involved, and how the events unfolded.
- It uses time connectives (e.g., first, next, then, later) to maintain a chronological flow.
- It Includes sensory details and emotions to make the narrative engaging.

Paragraph 3:

- It may cover any additional events or details that occurred later in the day. This can include secondary incidents, interactions, or changes in the writer's feelings and thoughts.
- It continues to use descriptive language and emotions to provide a deeper insight into the day's happenings.

5. Conclusion:

- The final paragraph is a reflective conclusion where the writer summarizes the day and expresses their thoughts and feelings about the events. It may include lessons learned, personal insights, future expectations or decisions.
- This paragraph wraps up the entry and gives a sense of closure.

6. Closing:

Sign-Off:

- The diary entry typically ends with a sign-off, which can be as simple as the writer's name, initials, or a closing phrase like "Goodnight" or "Until tomorrow."

General Features

- It is written in informal, friendly and chatty language.
- First person pronouns are used.
- It describes feelings in detail to provide a deep insight into the writer's emotional state.
- Past tense is used when narrating the past incidents, while present tenses are used to describe current thoughts and feelings.
- Rhetorical questions are used to express wonder, doubt, or contemplation (e.g., "Why did this happen to me?").
- Directly address the diary as if it were a confidant or friend. This can make the writing more personal and engaging (e.g., "Dear Diary, you won't believe what happened today!").

Annotated Sample

Day and date

Monday, June 30, 2024

Dear Diary,

Salutation

Chatty and friendly language

Expressing feelings

How is everything?! Well, for me I'm speechless, actually I'm on the verge of weeping! Today was one of the most emotional days I've ever experienced. It started off as any normal day, but by the end, I was overwhelmed with a mix of sadness, nostalgia, and a strange sense of ...how can I describe it?! Mm... closure maybe. Early in the morning, I received a call that I never expected. My old friend, Emma, who I hadn't spoken to in years, reached out to tell me that she was moving away. We used to be inseparable, but life took us in different directions. Hearing her voice brought back a flood of memories and made me realize how much I've missed her.

Inner thoughts

Chronological order

Setting the scene

After the call, I decided to take a walk to clear my head. The weather was gloomy, mirroring my mood perfectly. The sky was overcast, and a light drizzle started as I walked through the park. The familiar path we used to take together felt different today, filled with a sense of longing. I remembered all the times we laughed, shared secrets, and dreamed about the future.

First person

Details about the regathering

In the afternoon, I met up with Emma for coffee. Seeing her in person after so long was surreal. We talked about old times, the paths our lives have taken, and why we drifted apart. It was a bittersweet conversation, filled with laughter and tears. I felt a mix of joy at reconnecting and sorrow knowing she would soon be far away. Why do goodbyes have to be so hard?

Past tense

As the day came to an end, we walked through the town one last time. We visited all our old favorite spots – the bookstore where we spent hours, the café where we had our first coffee, and the bench by the lake where we made so many plans. Each place was a reminder of our friendship and the bond we shared. It was like reliving our past in a few short hours.

Lesson learned

Looking back at the day, I realized how precious our memories are and how important it is to cherish the moments we have with the people we care about. Even though Emma is moving away, I feel a sense of peace knowing that we reconnected and shared one last day together. It's not a goodbye, but rather a new chapter in our lives. I am grateful for the time we spent and the memories we created.

Until tomorrow,
Angela

Helping Vocabulary for Diary Entries Writing

Word	Meaning	Example
Serenity (n.)	The state of being calm, peaceful, and untroubled.	I enjoyed the serenity of the garden, where everything was quiet and still.
Whimsy (n.)	Fanciful behavior	The whimsy of the fair filled me with joy and excitement.
Melancholic (adj.)	Feeling or expressing sadness.	The melancholic music made me think of rainy days and quiet moments.
Remarkable (adj.)	Worthy of attention or extraordinary; exceptional.	Nelson Mandela's journey from prisoner to president is a remarkable story of resilience and leadership.
Radiant (adj.)	Shining or glowing brightly.	Her smile was radiant, lighting up the entire room.
Gleefully (adv.)	In a joyful or happy manner.	She gleefully opened her birthday presents.
Vividly (adv.)	In a way that produces powerful feelings or strong, clear images in the mind.	I vividly remember the day we went to the beach.

For more vocabulary, example headlines sentences and phrases that can help with writing diary entries, refer to the "NON-FICTION GENRES & LANGUAGE CHUNKS" in The Gate revision booklet 'Revise to Rise".

TOPIC 10 | NON-FICTION GENRES | BALANCED ARGUMENTS

Balanced argument writing, also known as balanced argumentative writing, is a form of writing that presents both sides of an issue in an equitable manner.

The major point in balanced argument writing is to avoid being biased. Being biased means supporting one point of view and favouring it even in an indirectly. Therefore, no personal opinions or preferences are given, nor any implications about the writer's point of view, except in the conclusion, which should also be presented in an unbiased way.

Layout and Text Structure Features

1. Headline:

- A balanced unbiased headline that gives an idea about the topic of discussion.

2. Introduction:

- It sets the stage for the discussion and provides an overview of the topic.
- It presents the two points of view equally.

3. The main body:

Consists of four body paragraphs to ensure equal representation of both points of view and to avoid bias. Subheadings can be used for organisation.

Paragraph 1:

- It presents the 'argument for'; it is the part where the writer discusses the opinions of the supporters of the topic / cause, providing their evidence and explanations.

Paragraph 2:

- The 'argument for' discussion continues using addition connectives to add more supporting ideas and evidence.

Paragraph 3:

- It is the 'argument against' paragraph where the opponents' opinion is presented, discussed and supported with their evidence and explanation.

Paragraph 4:

- The ‘argument against discussion continues using addition connectives to add more supporting ideas and evidence.

The paragraphs of the balanced argument are structured according to the PEEL Method to ensure organisation and the flow of the ideas. Also, addition and contrasting connectives are used frequently to bond the parts of the text in a logical and coherent way.

4. Conclusion:

- It summarises the two points of view restating the thesis statement and re-enforcing it.
- The writer's opinion can be presented here in an unbiased way, using a balanced perspective. For example, “Although mobile phones offer great benefits, they can be harmful to kids. Therefore, using them with a balanced approach is crucial, as prohibiting them entirely is impractical.”

General Features

- It is written in formal language.
- Third person pronouns are used.
- It presents facts avoiding personal opinions.
- It presents evidence and examples that support each point of view.
- The present tenses are used.
- Second person pronouns are not used.
- The reader is not addressed directly.

Annotated Sample

Should Art and Music be Taught in School?

A headline that presents the topic

The introduction presents the topic and paves the way for the two points of view

Art and music have been an integral part of education for a long time. Some people argue that these subjects should not be taught in school. However, others firmly believe that art and music are essential for a well-rounded education.

The argument for is presented through a connective

On one hand, proponents of teaching art and music in schools argue that these subjects help students express themselves creatively. When children paint, draw, or play musical instruments, they learn to communicate their feelings and ideas in unique ways. This nurtures their imagination and creativity, which are valuable skills that can benefit them in various aspects of life.

Present tense and facts

Connective of addition

Moreover, a balanced education encompasses a mix of subjects, including art and music. A fully learning experience involves engaging with a variety of disciplines. Art and music provide students with a break from academic pressures, allowing them to recharge their minds and approach their studies with renewed focus. Furthermore, these creative subjects can also help students develop problem-solving skills and boost their self-confidence, which can be valuable in all areas of learning.

Connective of contrast to present the argument against

On the other hand, critics argue that teaching art and music in schools might not be the most practical use of limited time and resources. School schedules are often packed with various subjects, and there might not be enough time to fit in dedicated art and music classes. Schools also need to allocate funds for essential resources like textbooks and technology, making it challenging to prioritize art and music programs.

Explanation and evidence are provided

Another point of concern is that not all students may have an interest in art and music. Every child has unique talents and preferences. Forcing students to study art and music could lead to disengagement and reduced enthusiasm for these subjects. Instead, schools could consider offering art and music as elective subjects, allowing students to explore their passions while still focusing on core academics.

The conclusion summarises the two points of view and restate them

In conclusion, the debate on whether art and music should be taught in schools is a complex one. While proponents emphasize the benefits of creativity and a balanced education for an improved academic performance, critics express concerns about time management and individual interests. To strike a balance, schools could consider offering art and music as elective options, ensuring that students have the opportunity to explore these subjects while also pursuing their other academic interests. This way, students can receive a diverse and enriching education that supports their overall growth and development.

Starting from 'To strike a balance…', the writer gives their own opinion in an unbiased approach

Helping Vocabulary for Balanced Argument Writing

Word	Meaning	Example
Integral (adj.)	Essential or fundamental.	Art and music have been an integral part of education for a long time.
Proponent (n.)	A person who supports a particular idea or cause.	Proponents of teaching art and music in schools argue that these subjects help students express themselves creatively.
Opponents (n.)	People who disagree with or are against a particular idea or cause.	Opponents of teaching art and music in schools argue that it may not be the best use of limited time and resources.
Creatively (adv.)	In a way that shows imagination or original ideas.	When children paint or play musical instruments, they learn to communicate their feelings creatively.
Nurture (v.)	To encourage or support the development of something.	This nurtures their imagination and creativity, which are valuable skills.
To encompass (v.)	To include a wide range of ideas or subjects.	A balanced education encompasses a mix of subjects, including art and music.
Discipline (n.)	A branch of knowledge or field of study.	A fully learning experience involves engaging with a variety of disciplines.
To boost (v.)	To increase or improve something.	These creative subjects can help students develop problem-solving skills and boost their self-confidence.
To allocate (v.)	To distribute resources or duties for a particular purpose.	Schools need to allocate funds for essential resources like textbooks and technology.
Elective (adj.)	Optional; a subject that students can choose to study.	Schools could consider offering art and music as elective subjects.

For more vocabulary, example headlines sentences and phrases that can help with writing balanced arguments, refer to the “NON-FICTION GENRES & LANGUAGE CHUNKS” in The Gate revision booklet ‘Revise to Rise”.

TOPIC 11 | NON-FICTION GENRES | PERSUASIVE WRITING

Persuasive texts are a form of written texts where the author aims to convince the reader to adopt their point of view, take a specific action, or support a particular cause. Persuasive writing is designed to influence the thoughts, beliefs, or actions of an audience. It appears in many forms; the following ones are among them:

➢ Persuasive articles

They are articles that discuss a topic with the target of convincing the readers with the writer's point of view.

Lay out and Text Structure

1. Headline:

- An attention-grabbing headline that attracts the reader and arouse their curiosity.
- The headline can be a rhetorical question, a hyperbolic statement, a call to an action, etc.
- The headline can contain a figure of speech, alliteration, rhyming, etc.

2. Introduction:

- It must hook the reader immediately and engage them.

There are several techniques to hook your reader in the introduction:

- ➢ Using an anecdote: Personal experience of your own.
- ➢ Using a rhetorical question and addressing the reader directly.
- ➢ Using a surprising and shocking fact.
- ➢ Using statistics.
- ➢ Using a riddle.
- ➢ Using generalisation
- After hooking the reader, you should follow with a clear statement of your position on the topic; you must show your side of the argument clearly. In the persuasive writing, you should clearly pick up one side of the argument and state your side clearly.

3. The main body:
It consists of three body paragraphs and it is structured as follows:

- Subheading can be used.
- Bullet points can be used.
- Connectives are used for organisation and cohesion.

Paragraph 1:

- present your strongest argument.
- Begin with a clear topic sentence that states the point you will discuss.
- Provide evidence, such as statistics, expert opinions, or real-life examples, to support your argument.
- Explain how this evidence backs up your point.

Persuasive techniques are a must (DAFORESTIH).

Paragraph 2:

- present another strong argument.
- Again, start with a topic sentence and follow it with supporting evidence and explanations.
- Make sure this point builds on your previous argument and continues to strengthen your overall case.

Persuasive techniques are a must (DAFORESTIH).

Paragraph 3:

- Address potential counterarguments. The counterargument is the opposite point of view.
- Clearly state the opposing point of view and then show its weaknesses through evidence.

This technique is effective because it preempts the reader's doubts and provides answers, leaving no room for uncertainty.

Persuasive techniques are a must (DAFORESTIH).

4. Conclusion:

- summarise your main points and restate your thesis in a powerful way.
- End with a call to action, the best-case scenario or the worst-case scenario or a question to urge your readers to take a specific step or to think about the issue in a new light.

General features

- First person pronouns are used
- Directly addressing the reader using second person pronouns, imperatives and rhetorical questions.
- Facts and opinions are used.
- Written in informal style, but if your audience are adults, try to keep a polite and moderate language style while keeping the informality and friendly tone.
- Present tenses are used.
- Persuasive techniques are used.

Persuasive techniques: directly addressing the reader, alliteration, anecdote, figures of speech, facts, opinion, repetition, rhetorical questions, examples, emotive language, exclamation marks, statistics, triplets, imperatives, hyperbole).

For examples and detailed explanation of the persuasive techniques, refer to 'Book 1, Unit 2, Lesson 2, topic 3'

Annotated Sample

THE OCEANS ARE DYING

The headline contains a figure of speech to grab the reader's attention

The letters are capitalised for more emphasis

Opening with a fact and a conversational word 'ok'.

OK, so the oceans have always changed over time. Yes, we know that marine ecosystems have evolved for millions of years. Yet what is happening now is much more terrifying! The oceans are dying at a faster pace than ever before. We – the human race – are destroying our waters. Fact.

The writer shows their point of view directly

How do we know?

Subheading

Present tenses

For years, scientists have used information from research expeditions and satellite data to examine the situation. There's no doubt about it: pollution and overfishing have increased, causing catastrophic harm to marine life. Scientists have studied the effects on coral reefs and fish populations. We are depleting our oceans' resources ten times faster than ever before!

Using a fact, statistics and an exclamatory sentence as persuasive techniques

Here's the evidence:

- Coral reefs are dying. In the past 50 years, we have lost more than half of the world's coral reefs, BUT the past five years have seen the most dramatic decline. FACT.
- Fish populations are plummeting. Overfishing has led to a 90% reduction in some fish species. AND the rate of decline is accelerating. It's a disaster for marine biodiversity. FACT.
- Plastic pollution is rampant. An estimated 8 million tonnes of plastic enter the oceans each year, BUT this number is rising, choking sea life and poisoning the water. FACT.
- Ocean temperatures are rising. The past decade has seen the warmest ocean temperatures ever recorded. AND this is causing more frequent and severe hurricanes. FACT.

In this paragraph, bullet points are used for listing, capitalised words 'BUT, FACT' are used to highlight them and make them stand out, statistics are used

Some opponents?

Non-standard English to create a conversation tone in the form of a rhetorical question to present the counter argument

Some people argue that the oceans are vast and resilient, capable of withstanding human impact. However, the evidence overwhelmingly shows that human activity is causing irreversible damage. Ninety-nine per cent of scientists agree that our actions are driving this destruction. Ignoring this consensus and failing to act will only lead to the collapse of marine ecosystems. Fact.

Opposing the counterargument and showing its invalidity

Worst-case Scenario

Triplets

If we continue on this path, the entire marine species can become extinct, coastal communities may be destroyed by rising sea levels, and the global food chain will be severely disrupted. Still don't believe me? Wow! Then ask a scientist. Ninety-nine per cent of them say we're destroying our oceans. The evidence is clear and undeniable. It's time for us to take responsibility and make changes to protect our waters before it's too late. Act now, reduce waste, and advocate for change. Our future depends on it. Fact.

Call to action and imperative verbs

One word sentence and it is repeated all through the text

Persuasive writing also appears in the following form:

- **Brochures and Leaflets:** They are printed or digital informational documents that are designed to inform, persuade, or promote a specific message or product. Knowing your audience is crucial. Tailor your content to their interests, needs, and preferences.

Layout and Text Structure

- Subheadings can be used to enable the reader find the exact part they want easily.
- Bullet points can be used.
- Short paragraphs.

1. Headline:

- It should be catchy and grab the readers' attention.
- It should be clear and concise, highlighting the main benefit or message.

Example*: "Transform Lives: Support Our Education Initiative!"*

2. Introduction:

- It provides a brief overview of what the brochure is about.
- If the brochure is about solving a problem (like smoking, poverty), mention the problem and hint at the solution or benefit you are offering.

Example: *Millions of children lack access to quality education. Join us in making a difference.*

3. The main body:
It consists of three body paragraphs and subheadings can be used.

Paragraph 1: Describing the Problem or Place

- Problem: If the brochure is about a cause or problem, start by describing its negative effects. Use facts and statistics to highlight the severity of the issue.
- Place: If the brochure is about a place, describe why it is worth visiting. Highlight key attractions and unique features.

Example for a Cause/Problem:

"Plastic pollution is one of the biggest threats to our oceans. Every year, millions of tonnes of plastic waste enter the sea, harming marine life. Sea turtles mistake plastic bags for jellyfish and ingest them, leading to fatal blockages. Seabirds and fish get entangled in plastic debris, causing injuries and death."

Example for a Place:

"The Great Barrier Reef is home to some of the most spectacular marine life on the planet. Snorkel or dive among colorful corals and tropical fish, and discover the beauty of this underwater paradise. With over 1,500 species of fish and 400 types of coral, there is always something new to see."

Paragraph 2: Offering a Solution or Highlighting Benefits

- Solution: Present the solution to the problem you described in the first paragraph. Explain how your organization, initiative, or proposed action can address the issue.
- Benefits: If the brochure is about a place or service, highlight the benefits and unique experiences it offers.

Example for a Cause/Problem:

“To combat plastic pollution, we are launching a campaign to reduce plastic waste and promote recycling. Our initiatives include beach clean-up events, educational programs in schools, and partnerships with businesses to reduce single-use plastics. Together, we can make a significant impact and protect our marine ecosystems.”

Example for a Place:

Experience the thrill of swimming alongside majestic sea turtles and graceful manta rays. Take a guided tour to explore hidden lagoons and vibrant coral gardens. Whether you’re a seasoned diver or a first-time snorkeler, the Great Barrier Reef offers unforgettable experiences for everyone."

Paragraph 3: How to Get Involved

- Call to Action: Encourage the reader to take specific actions. Be clear about what steps they can take to support your cause or enjoy the benefits you’ve described.
- How to Get Involved: Provide details on how the reader can get involved, such as donating, volunteering, visiting, or supporting your initiative.

Example for a Cause/Problem:

"Join us in our fight against plastic pollution. You can help by participating in our beach clean-up events, spreading awareness about the issue, and reducing your use of single-use plastics. Visit our website to learn more about how you can make a difference and support our campaign."

Example for a Place:

"Ready to explore the Great Barrier Reef? Book your eco-friendly tour today and experience the beauty of this natural wonder. Visit our website at www.greatbarrierreef.com to find trusted tour operators and learn about the best times to visit. For bookings and inquiries, call us at 1-800-555-5678."

4. Conclusion:

- Summarize Main Points: Recap the key messages from the brochure.
- Call to Action: End with a strong call to action, motivating the reader to take immediate steps.
- You can provide you're the place / organisation website, phone number, timings, how to reach the place, etc.

Example for a Cause/Problem:

"Our oceans are facing unprecedented challenges due to human activities. By reducing plastic use, participating in clean-up events, and supporting educational initiatives, we can turn the tide. Act now, reduce waste, and advocate for change. Our future depends on it. Visit www.saveourseas.org or call 1-800-555-1234 to be one of the world saviours."

Example for a Place:

"The Great Barrier Reef offers a unique and unforgettable experience for all who visit. Dive into an underwater world filled with vibrant corals and exotic marine life. Book your tour, explore responsibly, and create memories that will last a lifetime. Visit www.greatbarrierreef.com or call 1-800-555-5678 to make your reservation."

General Features

- Persuasive techniques are used generously
- Present tenses are used.
- Descriptive language is used.
- Use vivid descriptions to connect with the reader emotionally.
- Informal, friendly and engaging language is used.

Annotated Sample

Escape the Ordinary: Discover Sun Splash Beach Resort!

A catchy headline

Rhetorical question

Addressing the reader's emotions

Are you tired of the same old summer vacation? Dreaming of crystal-clear waters, sandy beaches, and endless fun? Then pack your swimsuit and shades because Sun Splash Beach Resort is the ULTIMATE summer destination for YOU! Imagine waking up to the gentle ocean breeze and the sound of crashing waves. Picture yourself splashing in crystal-clear waters, building sandcastle masterpieces, and creating memories that will last a lifetime. At Sun Splash Beach Resort, your dream summer vacation becomes a reality.

Description of the place and the activities there

Endless Beach Bliss

Sun Splash boasts a breathtaking stretch of golden sand, perfect for beach lovers of all ages. Want to build epic sandcastles that rival medieval fortresses? We've got the space. Feeling adventurous? Challenge your friends to a thrilling beach volleyball match or test your surfing skills on the gentle waves. Craving relaxation? Sink your toes into the warm sand and let the sun melt away your worries. Sun Splash caters to every beach fantasy!

Dive into Fun

Beyond the stunning beach, a world of water-filled excitement awaits at Sun Splash. Take a refreshing dip in our expansive swimming pool, complete with a splash zone for little ones to giggle and play. Feeling competitive? Challenge your family to a race down the thrilling water slide. Need a break from the sun? Dive into our fun-filled game room for an afternoon filled with arcade games, virtual reality adventures, and dancing under the disco ball. Sun Splash keeps the fun flowing all day long!

Unforgettable Family Memories

Sun Splash isn't just about the beach and games; it's about creating lasting memories with your loved ones. After a day of adventure, refuel at our on-site restaurant, where delicious pizzas, juicy burgers, and tempting ice cream sundaes await. Don't miss our family-friendly evening activities! From themed nights and poolside movies to exciting talent shows (where you could be the star!), Sun Splash ensures every evening is filled with laughter and joy.

Present tenses

So, why wait? Don't let another summer slip away. Is it time to trade the everyday for extraordinary adventures? Are you ready to swap screen time for sunshine and sandcastles? Sun Splash Beach Resort is waiting to transform your summer vacation into an unforgettable memory. Book your getaway today and let the seaside fun begin!

Call us at (555) BEACH-FUN and let the fun begin!

P.S. Visit our website for incredible deals on family packages and exciting kid-friendly activities! www.beach-splash-fun@UK.com

Helping Vocabulary for Persuasive Writing

Word	Meaning	Example
Thrilling (adj.)	Exciting	Get ready for a thrilling ride on the park's newest roller coaster!
Mouthwatering (adj.)	So delicious that it makes your mouth water.	Indulge in our mouthwatering pizzas after a day of adventure.
Adventure awaits! (idiom)	Exciting experiences are waiting for you.	Adventure awaits! Explore the hidden coves and beaches near our resort.
Sizzling (adj.)	Very hot	Beat the sizzling summer heat with a refreshing ice cream cone!
Action-packed (adj.)	Full of exciting activities.	Get ready for an action-packed day at our water park with thrilling slides and splash pools!
Delectable (adj.)	Delicious and very appealing.	Savor delectable treats from our bakery, freshly baked every morning
Seize the Day (idiom)	Take advantage of the present opportunity.	Seize the day and book your unforgettable summer adventure at our resort!
Velvety (adj.)	Soft and smooth like velvet.	Sink your toes into the velvety soft sand on our pristine beach.

For more vocabulary, example headlines sentences and phrases that can help with writing different types of persuasive texts, refer to the “NON-FICTION GENRES & LANGUAGE CHUNKS” in The Gate revision booklet ‘Revise to Rise”.

CAMBRIDGE CHECKPOINT ZONE

NON-FICTION WRITING

Equipped with knowledge and practice, success is YOURS to unveil!

April 2024 Paper 1

11. Think about a toy you played with when you were a young child. Write a review of this toy for a children's magazine.

Think about:

- what the toy is called
- where and when you used to play with the toy
- why you enjoyed / didn't enjoy playing with the toy
- whether or not you would recommend this toy. Remember to use the features of persuasive writing.

Remember to use the conventions of review writing.

Progression Test 2024 Paper 1

9. The blog post in the insert is about wasting food but we waste other things too.
Here is the topic for a student writing competition:

> Waste not, want not!
>
> Think of something other than food that is wasted a lot by students.
>
> It could be electricity, water, time, money or something else.
>
> Now write an article persuading them to make some changes so they waste less.

Think about:

- how it is wasted
- why it is wrong to waste it
- what students can do to stop wasting it.

October 2023 Paper 1

11. Here is the topic for this year's school writing competition:

Make a small change… and change the world

Think of something that people could do differently

to make the world a better place.

Now write an article persuading them to make the change.

You should consider the following:

- the change that you'd like people to make
- the reasons you think people should make this change
- what people could do to make this change happen.

April 2023 Paper 1

13. You work at an activity centre and your manager has asked you to write a persuasive text to go on the website to attract more visitors.

The activity centre could be at:
- a museum
- an aquarium
- a theme park
- an adventure playground
- a site of historical/geographical interest
- an activity centre of your choice.

Remember to use the features of persuasive writing.

Progression Test 2023 Paper 1

12. You have been on a day trip to a museum with your school.

Write a review of the museum for your school website. Remember to include the features of review writing.

April 2022 Paper 1

21. Imagine that a team of young explorers from your school has recently returned from a successful trip to explore a remote place somewhere in the world.
The place the team explored could be:

- a mountainous region
- the bottom of a lake or sea
- a cave system
- a jungle area.

Write a report about the trip.

Progression Test 2022 Paper 1

16. Write a recount of a special event in your life which you enjoyed. It could be about a special occasion or holiday, a great day out or something else.

Remember to write mainly about yourself. Explain what happened, how you felt and why.

October 2021 Paper 1

19. In your class, you've been discussing different ways to be healthy. Now your teacher has asked you to write a leaflet persuading the other children in your school to stay healthy.

Write a text using persuasive language and techniques, explaining why it's important to stay healthy and how to do it.

April 2021 Paper 1

12. Text A is a newspaper report in which the writer recounts a day at an exhibition. You and your class have been on a school trip, and now your teacher has asked you to write a recount for your school newspaper about where you went, what you saw and what you did.

The school trip could be to:
- a zoo
- a water park
- a science museum
- a famous building.

October 2020 Paper 1

19. Art and music should not be taught in school.

Write a balanced argument discussing this statement.

April 2020 Paper 1

18. Your school team reached the final of a national school sports competition. The final took place yesterday. Now your teacher has asked you to write a news report about the final of the competition for your school newsletter.

You could choose one of the following sports:
- football
- tennis
- cricket
- volleyball
- basketball
- gymnastics.

Write a news report about the final of the sport competition that took place yesterday. Remember to use the features of a news report.

October 2019 Paper 1

21. Write a biography about someone you know about. The person could be:

- an actor
- a famous scientist
- a well-known sports star
- someone else you know.

Remember to use the conventions of biography writing. Include a lot of facts.

April 2019 Paper 1

19. Write a report for your school newsletter about a journey that a group of students from your school made recently.

The journey could have lasted one day or many days.

It could be about:

- a day trip or residential trip that the school organised
- a camping adventure that the students organised for themselves
- a challenging journey in which the students worked together.

October 2018 Paper 1

20. Text A is an information text about a historical civilisation. Write an information text about everyday life where you live.

You could include some of the following:

- family life
- education
- homes
- clothing
- food.

Remember, this is an information text not a personal recount, so use the conventions of an information text. For example, use the third person.

April 2018 Paper 1

16. Text B is a persuasive article, persuading people to go on a trip to Antarctica.
Write your own persuasive article for a school magazine about a leisure-time activity you really enjoy doing. Try to convince your readers that they would really enjoy doing it too.

The activity could be:
- an individual or team sport
- a creative activity, such as dancing, painting, playing / listening to music
- a game, such as a computer game or board game.

UNIT 2 | WRITING

LESSON 2 | FICTION WRITING

UNIT 2	WRITING	
LESSON 2	WRITING | FICTION WRITING	
	TOPIC 1	PREPARATION FOR FICTION WRITING
	TOPIC 2	PREPARATION FOR FICTION WRITING | PRACTICE
	TOPIC 3	FICTION GENRES | REALISTIC FICTION
	TOPIC 4	FICTION GENRES | ADVENTURE
	TOPIC 5	FICTION GENRES | MYSTERY
	TOPIC 6	FICTION GENRES | HORROR
	TOPIC 7	FICTION GENRES | SCIENCE FICTION
	TOPIC 8	FICTION GENRES | FANTASY
	TOPIC 9	FICTION GENRES | FABLES
	CAMBRIDGE CHECKPOINT ZONE	
	C Z 5	Unlock the power of Cambridge Checkpoint past years' questions related to fiction writing. By tackling these questions, you'll sharpen your skills and achieve mastery in fiction writing as they are tested in actual exams.

UNIT 2 | Writing

LESSON 2 | Fiction Writing

Topic 1 | Preparation for Fiction Writing

Fiction writing is a liberating form of expression that sets the imagination free, allowing linguistic abilities to go beyond the limits of the skies. With a mere pencil and words as our brush, we can paint our own worlds, infusing them with the vivid colors of figures of speech. Through this art, we have the power to evoke a myriad of emotions in our readers' hearts: joy, fear, worry, sympathy, agony, nostalgia, tension, and beyond; the possibilities are boundless. So, take hold of your creative spirit, and let it dance across the pages as you craft stories that captivate and enthrall, leaving an indelible mark upon those who journey through the landscapes of your mind.

To paint the most vivid picture of your imagination, applying a structured approach to your stories is crucial, and that's where **plot stages** come into play.

Outlining Fiction Texts (Story Writing)

A well-structured piece of fiction writing follows a clear progression through several essential plot stages:

1- Exposition: The exposition serves as the introduction to the story.

2- Rising Action: During this stage, the plot speeds up, and the story's events start unfolding.

3- Climax: The climax represents the peak of intensity in the story. It is where the conflict or complexity reaches its highest point, creating a sense of suspense and excitement.

4-Falling Action: In this stage, the story starts to transition from the climax towards its resolution. It marks the beginning of the conflict's resolution or problem-solving process.

5- Resolution: The resolution is the final stage where the conflict is resolved, and the story concludes. Loose ends are tied up, and the readers gain closure on the characters' journeys.

Stag 1: Exposition

In story writing, the exposition is the introductory part of the story. It is the part in which you introduce your reader to the following:

- A hooking opening
- Setting
- Characters
- A subtle hint about the plot

Let's delve into each aspect:

- **A hooking opening:** You may choose from any of the seven opening types below to begin your story.

Opening Types:

1. A dialogue
Example:
“I will go first,” jack insisted. “No, we will all enter at the same time,” Emily said, paying no attention to Jack’s angry looks.

2-An action + description
Example:
Emily parted the thick leaves of the trees, revealing the concealed entrance to the cave. With a blend of curiosity and fear, the friends took their initial steps into the unknown—the haunted cave.

3-A description of place, time, feelings, etc.
Example:
The new-born sun was the signal of the journey beginning. Its golden rays danced upon the crystal-clear blue water, as if evoking it to stir. Sparkling with a glow was the water immediate response. A gentle breeze gracefully joined this symphony of beauty, bringing with it a sense of freshness and tranquility.
But life is not that peaceful…

4-A sound
Example:
“BOOM!” The rumbles of the echoing sound awakened the towering trees from their deep sleep. The melodious chirping of the birds was replaced with quakes of fear and wails of agony.

5-A flashback: a scene or event from the past is inserted into the current timeline of a story.

Example:

The blood had been spattered everywhere when Silvia entered the room — on the floor, the walls, the sofa, on her shoes. The once lively Glassy Mansion became a chilling crime scene after it had been a party venue. “Keep away from this mansion, Emma. Do whatever it takes to keep away from it,” mum’s words kept on echoing…

Emma's memory reel abruptly halted with a touch on her shoulder as she stood before the ominous building….the Glassy Mansion.

6-A flash forward: a scene or event from the future is shown before it happens in the chronological order of the story.

Example:

The ticking clock was the only sound in the room — but not for long. Gloria opened her eyes to catch a glimpse from the window. The clouds were turning black. The wind started to rebel against the calmness. The sea waves refused to be less rebellious, and they became like towers of furious water — racing fast to hit the chalet. The roaring was scary…Gloria could not comprehend; she blinked; nothing was there…

7-Foreshadowing: a hint or to future events in the story.

Example:

The tiring day came to an end and Sally wearily passed through the gates of the luxurious compound, dragging her feet towards her building with her eyes glued to the screen of the mobile phone, swiftly reading an e-mail and working her fingers hurriedly to reply. An obstacle disrupted her heavy steps — a cat, black as midnight. A startled scream escaped Sally's lips, but the feline remained silent, fixating on her with translucent eyes, its tail poised in the air. Upon closer inspection, Sally glimpsed a rat dangling between the black cat’s jaws… a sight that was only once seen before in the compound… the night before Dr. Adam’s death.

- setting

It is when and where the incidents take place. Describing your setting is a crucial part in your story writing; through your description you transport your reader to the world you want them to be in. When crafting your setting, you should try to address most of the reader’s five sense (sight-hearing-smell- touch-taste). Setting description does not appear only in the exposition; it appears whenever needed within the incidents of the story.

Example:

“A small village sat in the hills, glowing in the warm light of the setting sun. Stone streets wound between cute cottages with straw roofs. The air smelled of fresh soil, while a bubbling stream and the laughter of children filled the scene. In the middle of the village, a big old oak tree stood tall over a busy market with colorful fabrics and handmade items. Time seemed to slow down as the village welcomed twilight, becoming a peaceful and special place.

The above example introduces the setting in a descriptive way and utilizes sensory language to engage the reader's imagination, appealing to their senses of sight, smell, and sound. Overall, it creates a nostalgic and serene setting.

- Characters

In the exposition, you begin to introduce your characters to the reader, but it's essential to reveal them gradually rather than all at once. Characters in story writing can be categorized as follows:

Main Characters:

1- **Protagonist:** This character takes center stage and has a specific goal or target to achieve, often embodying goodness and virtue.

2- **Antagonist:** The antagonist serves as the primary obstacle for the protagonist, attempting to thwart their goals and typically representing evil or opposing forces.

Minor Characters (Supporting Characters):

These characters play a supportive role in the narrative, contributing to both the protagonist's and antagonist's journeys. They may assist, hinder, or provide essential elements to the overall plot.

Introducing the characters should be tailored in an artistic way; you do not just mention the name, the age, and profession for example — remember you are not reporting; you are creating.
So, going descriptive is essential. You are supposed to describe the outer appearance of your characters and provide minor details that can be used as clues to help your reader unlock the characters' traits.

The **STEAL Method** can be the tool by which you describe your characters in writing and to understand the traits of the character in reading.

The word **'STEAL'** is an acronym that stands for the following in characterisation:

SPEECH

You can give hints about the traits of your character through the language they use (sophisticated words or colloquial and slangs), the way they pronounce the words…etc.

Example:
"In the dimly lit room, a figure slouched against the wall, shrouded in shadows. His speech was laced with a distinct accent, hinting at a life spent traveling across distant lands. "Gimme a minute, mate," he muttered, his words dripping with a hint of weariness and a touch of mischief."

In this example, we get a glimpse of the character through his speech. The character's use of "mate" and a distinct accent suggests a background of travel and perhaps a friendly, approachable manner.

THOUGHTS

Revealing a character's thought process and beliefs can offer valuable insights into their traits and personality. For instance, a character who firmly believes that hitting children is an effective method of raising them is likely to be perceived as harsh and cruel.

Example:
“As the children played in the park, Sarah observed from a distance, her arms crossed and a disapproving frown etched across her face. "Kids these days need some discipline," she thought to herself, recalling her own upbringing. Her belief that a firm hand was the key to shaping well-behaved children was evident in the stern expression she wore, hinting at a harshness that lay beneath the surface.”

In this example, we gain a glimpse into Sarah's thoughts, which reveal her beliefs about raising children. Her belief in the necessity of physical discipline provides a clear indication of her character traits, painting her as a strict and potentially harsh individual.

EFFECT ON OTHERS

The "Effect on Others" aspect of character development refers to how a character's actions and behavior influence the people in their surroundings, shedding light on their personal traits. For example, when a character's presence brings happiness to those around them, it indicates they possess charm and likability.

Example:
“As Jane entered the bustling cafe, smiles bloomed on the faces of the baristas and regular patrons alike. The atmosphere seemed to brighten in her presence, and the air buzzed with a sense of joy. Strangers struck up conversations, drawn to her warm and approachable attitude. It was as if her mere existence had the power to create a shared sense of happiness, leaving no doubt that she was someone special.”

In this example, we observe the effect Jane has on others. Her presence brings about happiness and fosters a sense of connection among people, hinting at her kind and appealing nature. Through the reactions of those around her, we gain insights into her interpersonal dynamics and the positive influence she exerts on the people she encounters.

Actions

A character's actions serve as the most direct and revealing method to portray their traits and personality. For example, a character who consistently refuses to help others and prioritizes their own gain, regardless of the cost, is likely to be perceived as a selfish and mean-spirited individual.

Example:

“As the elderly woman struggled to carry her heavy bags, John glanced at her and then hurriedly turned away his gaze, continuing on his way without offering any assistance. His disregard for her obvious struggle, coupled with a dismissive shrug, spoke volumes about his true nature. It was clear that his self-interest reigned supreme, even if it meant ignoring the problems of others.”

In this brief example, we witness John's actions and their impact on the elderly woman. His refusal to lend a helping hand and his lack of empathy reveal a mean-spirited character who prioritizes his own benefit above showing compassion or assisting those in need.

Looks

The ‘looks’ refers to the character’s outer appearance. Describing how the character looks like, and what they wear can be a compass that directs the reader to some of their traits.

Example:

“Ella commanded attention as she gracefully entered the room. Her tall, confident posture and emerald eyes that held a mix of determination and warmth immediately drew gazes. Her flowing hair, resembling sun-kissed waves, framed a face that wore a playful smirk, hinting at a playful side.
She was dressed in a well-tailored, charcoal-gray suit that reflected elegance and professionalism. However, the unbuttoned collar suggested a rebellious spirit, unafraid of breaking conventions. A delicate silver bracelet adorned her wrist, and a high-quality pocket watch peeked from her suit pocket, offering glimpses into a soul who cherished both the present and the past.

In this example, Ella's looks provide essential clues about her character. Her confident attitude and mischievous smile suggest a spirited individual with a zest for life. The combination of elegance and a touch of rebellion in her attire further hints at a multifaceted personality. As readers, we gain valuable insights into Ella's traits and behaviour through her physical appearance and fashion choices.

In conclusion, skillfully describing your characters in the exposition can captivate your reader, leaving them eager to delve deeper into the story, and evoking a sense of curiosity.

- A subtle hint about the plot

The fourth component of the exposition is where you offer your reader a clue about what your story holds. By providing a subtle hint about the plot, your reader begins to decipher the genre, anticipate key events, and form expectations for the narrative. Remember, it's crucial not to reveal all the details at once; instead, attract them with hints.

Example:
“As the sun set over the mysterious mansion, a faint silhouette was glimpsed moving steadily through the shadows. Whispers of long-buried secrets echoed through the halls, and an air of suspense hung in the atmosphere. Little did they know that the old family curse was about to rise again, unravelling a web of chilling mysteries that had lain dormant for generations.”

In this brief example, the subtle hint about the plot lies in the mention of a mysterious mansion, lurking shadows, and long-buried secrets. The reader's curiosity is aroused, as they are invited to embark on a journey of suspense and unravelling mysteries. The exposition has set the stage for an engaging and enigmatic tale to unfold.

Stag 2: Rising Action

During this stage, the plot develops, and the story's events start to be uncovered. There are main aspects that distinguish this stage:

1. Plot development

Plot development refers to the progression of the story's central events and how they unfold. In the Rising Action, the plot begins to advance, and new elements are introduced, revealing twists and turns that keep the readers hooked. The story moves away from its initial setup in the exposition and delves deeper into the challenges and obstacles the characters face.

For example, if the exposition introduced a protagonist who dreams of becoming a professional athlete, the rising action might showcase their struggles in training, competing against formidable opponents, and dealing with setbacks and injuries. The story develops as the protagonist encounters various experiences that shape their journey towards their goal.

2. The conflict is introduced

Conflict is an essential element in storytelling as it creates tension and drama, making the plot more engaging. During the Rising Action, conflicts emerge and intensify, driving the characters to take action and make choices. There are different types of conflicts:

- Man versus Man (External Conflict): A conflict between two or more characters. This could be a physical confrontation or a clash of ideas.

Example: The conflict between Batman and Mr. Freeze in "Batman & Robin" is a classic example of the "Man vs. Man" theme.

- Man Versus Nature (External Conflict): A struggle between a character and the forces of nature like volcanoes, earthquakes, hurricanes…etc.

Example: The primary conflict in the movie 'The Revenant' revolves around Hugh Glass's struggle for survival against the relentless forces of nature. He must endure extreme cold temperatures, treacherous terrains, and scarce resources while nursing his wounds.

- Man vs. Society (External Conflict): A conflict that arises when a character challenges societal norms or faces opposition from the community.

Example: In "Zootopia" movie, the main character, Judy Hopps, is a young and ambitious bunny who dreams of becoming a police officer in the sprawling city of Zootopia. However, she faces the challenge of breaking societal norms and stereotypes, as no bunny has ever been a police officer before.

- Man versus Supernatural Powers (External Conflict): a conflict that arises when a character challenges other characters with super powers.

Example: The primary conflict in 'Harry Potter' centers around Harry Potter's battle against the dark and supernatural forces that seek to obtain the Sorcerer's Stone.

- Man versus self (Internal Conflict): An internal conflict within a character, such as dealing with doubts, fears, or internal struggles.

Example: "In Inside Out" movie, the main character is an 11-year-old girl named Riley. The conflict revolves around the emotions inside Riley's mind, personified as Joy, Sadness, Fear, Disgust, and Anger. These emotions play a vital role in shaping Riley's thoughts, memories, and actions.

3. Character Development

Character development is when a writer shows how a character changes or grows throughout a story. It's like watching someone learn and grow in real life. This can happen through their actions, thoughts, and interactions with other characters. It is very important because it adds a sense of reality to the story. Character development also highlights the strengths and weaknesses a character has and how these traits evolve over time.

Example: In the beginning of a story, a shy boy named Max might be afraid to speak in class. As the story goes on, Max makes new friends and learns to be more confident. By the end, he might give a big presentation in front of everyone.

4. Building up suspense, tension and mood & preparing for the climax

This part is the master of this section; suspense and tension should be present in the rising action stage. There are many techniques that can be used to create suspense and tension:

- Creating suspense and tension through punctuation: use dashes, ellipsis and exclamation marks.

Example: She sped up her steps towards the classroom — all eyes were tracking her…faster and faster she went on. she stumbled — but to her surprise, silence prevailed!

- Creating suspense and tension through grammar and sentence structure
- ➢ Use short sentences.
- ➢ Use sentence openers: phrases or dependent clauses.
- ➢ Use one-word sentences.
- ➢ Use repetition.
- ➢ Use triplets.
- ➢ Use sentence fragments / phrases after long sentences to vary your sentences length.
- ➢ Use the passive voice.
- ➢ Use action verbs.
- ➢ Use pronouns at the beginning to delay the reveal of the information.
- ➢ Use adverbs as intensifiers.
- ➢ Use connectives, especially of contrast.

Example:
Darkness surrounded them while some shadows flickered on the walls. Silence. Footsteps echoed through the empty hallway. Thump. Thump. Thump. Suddenly, a cold draft swept in, causing the old wooden door to creak. The air felt heavy, almost suffocating. Something moved. The lights flickered again, casting eerie shapes on the walls. They held their breath. Slowly, the floorboards groaned under an unseen weight. Panic rose. What was that? Who was there? Swiftly, the figure emerged from the shadows, its face hidden. Unexpectedly, the silence was broken by a low growl. Their hearts pounded rapidly and relentlessly. No escape. They were trapped.

In the previous example, grammar and sentence structure were used to create suspense:

- ➢ short sentences: 'Something moved,' 'They held their breath,' 'Panic rose,' etc.
- ➢ sentence openers: 'Suddenly, Slowly, Swiftly.'
- ➢ one-word sentences: 'Silence'
- ➢ repetition: 'Thump. Thump. Thump.'
- ➢ sentence fragments: 'No escape'
- ➢ passive voice: 'silence was broken by a low growl', 'They were trapped.'
- ➢ adverbs as intensifiers: 'rapidly, relentlessly'.

- Creating suspense and tension through vocabulary and language
    - ➢ Use imageries and sensory details.
    - ➢ Use figures of speech.
    - ➢ use words and phrases to convey shades of meaning appropriate to the context.
    - ➢ Use powerful adjectives to convey the tone and mood.
    - ➢ Deliver implied messages through idioms.
    - ➢ Transform meaning with prefixes and suffixes.

Example:

The night was pitch black, the kind that swallowed every hint of light. A chilling wind whispered through the trees, its icy fingers brushing against their skin. The air was thick with the scent of damp earth and decay, and the shadows danced like phantoms in the moonlight. Their hearts hammered in their chests, the sound deafening in the stillness. As they ventured deeper into the forest, the silence was shattered by an ear-splitting screech, sending shivers down their spines. It was as if the darkness itself was alive, watching, waiting. Their breaths came in short, ragged gasps. Their fear was growing. The path was treacherous, littered with twisted roots and jagged rocks that seemed to grab at their feet, eager to pull them into the unknown. Unseen eyes seemed to follow their every move, a silent reminder that they were not alone.

- Creating suspense and tension through text structure techniques
- ➢ Use single sentence paragraphs.
- ➢ Use flashbacks
- ➢ Use a variety of techniques to connect your paragraphs and to refer back to the information; alternate among the following:
- ○ connectives.
- ○ pronouns
- ○ repeated words and phrases
- ➢ Use variety of sentence openers.

Example:

The sky was an inky void. They trudged forward, hearts pounding, every shadow seeming to come alive. Silence. Only the rustling of leaves.

A sudden memory hit her. She remembered the old tales of this forest, whispered by her grandmother. "Beware the shadows," she had warned. "They hide more than just darkness."

Suddenly, a branch snapped.

She froze.

Was it just an animal? Or something more sinister? She couldn't be sure. Her breath quickened.

The memories kept coming. The last time she had heard that screech, it had been the night her brother disappeared. No trace was ever found. Only his whispered warnings lingered in her mind. "Don't go into the forest."

Another one. Her brother's voice, desperate. "If you ever find yourself there, don't look back." She hadn't listened then. Would she now?

Stag 3: Climax

The climax stage is the peak of tension and intensity in a story, often considered the most critical moment. It is the culmination of all the rising actions and conflicts that have been building throughout the narrative. During the climax, the protagonist faces the most significant challenge, and the outcome of this momentous event will determine the story's direction and resolution.

There are main aspects that distinguish this stage:

1. **Intensity and suspense:** The climax is marked by heightened emotions, drama, and suspense. It is the most emotionally charged and thrilling part of the story.

2. **Turning Point:** The climax is a turning point where the protagonist's fate hangs in the balance. It's the moment of ultimate decision or confrontation.

3. **Showing character development:** In this stage, the development that happened in the protagonist's / antagonist's character is highly highlighted. For example, if the character was a coward, they become courageous.

4. **Providing surprising plot twists and revelation:**
   - Often, important and surprising revelations or truths are unveiled during the climax, adding depth and complexity to the story.

   - A surprising plot twist is an unexpected event or piece of information that changes the course of the story in a dramatic way. It can introduce new challenges, reveal hidden motives, or completely alter the reader's understanding of the characters or plot.

Example:

In a mystery novel, the climax might reveal that the seemingly innocent best friend of the protagonist is actually the mastermind behind the crime. This revelation not only shocks the protagonist and the readers but also changes the direction of the story, as the protagonist must now confront this betrayal and solve the mystery with this new knowledge.

Example of the climax stage:

In "Harry Potter and the Sorcerer's Stone" (Book and Movie), in the first book/movie, the climax is presented when Harry Potter faces Professor Quirrell, who is possessed by Lord Voldemort, in the underground chambers of Hogwarts. Quirrell seeks the Sorcerer's Stone, which grants immortality. During the intense confrontation, Harry discovers that he, as an innocent baby, bears a protection against Voldemort due to his mother's sacrifice. In the end, Harry's courage and selflessness prevent Quirrell from obtaining the stone and thwart Voldemort's plans.

Stag 4: Falling Action

The Falling Action is the stage in a narrative that occurs after the climax and before the resolution. It serves as a bridge between the height of tension in the climax and the final conclusion of the story. During this stage, the conflicts and plotlines start to wind down, and loose ends are tied up, leading the story towards its resolution.

There are main aspects that distinguish this stage:

1. **Unraveling of Tension:** The intense tension and suspense built up during the climax begin to relax as the main conflicts are resolved or addressed.

2. **Consequences of the Climax:** The Falling Action stage shows the aftermath of the climax, revealing the impact of the protagonist's actions and decisions.

3. **Character Development:** During this stage, characters often experience growth and transformation as they reflect on their experiences during the climax.

4. **Closure on Subplots:** Any subplots or secondary storylines introduced earlier in the narrative are addressed and brought to a conclusion.

5. **Preparation for Resolution:** The Falling Action sets the stage for the resolution by aligning the story's elements and preparing the reader for the final outcome.

Example: "Finding Nemo" (Movie)
After Marlin and Dory successfully find and rescue Nemo from the fish tank in the dentist's office, they all head back to the ocean. The Falling Action showcases their emotional reunion and the bonding of the father-son duo. As they journey home, the friends they made throughout the adventure come together to help them. The tension and fear they experienced during the climax subside, and they learn the value of friendship and letting go of fears.

Stag 5: Resolution

The Resolution stage is the final part of a narrative where the story's conflicts are fully addressed, and the loose ends are tied up. It provides closure to the characters' journeys and often reveals the long-term consequences of the climax and falling action. The Resolution allows the audience to see how the characters' lives have changed and how they have grown or learned from their experiences.

There are main aspects that distinguish this stage:

1. The primary conflicts of the story are resolved.

2. The characters are fully developed.

3. The intended lessons are learned.

4. The final reveals or surprises may occur, wrapping up any remaining mysteries.

There are several types of resolutions that authors can craft to conclude their stories. Here are three common types:

- Traditional Resolution: In a traditional resolution, the story's conflicts are resolved, and the loose ends are tied up in a clear and satisfying manner. The main plotlines are concluded, and the fate of the characters is revealed. This type of resolution provides closure to the story, leaving the reader with a sense of completion and fulfillment.

Example: In "The Lion, the Witch, and the Wardrobe" by C.S. Lewis, the traditional resolution occurs when the White Witch is defeated, and Narnia is freed from her tyranny. The Pevensie children, who were the main characters, become the rulers of Narnia, and the story ends on a hopeful note.

- Plot Twist Resolution: A plot twist resolution takes the story in an unexpected direction during the resolution stage. It involves revealing a surprising revelation or unexpected turn of events that changes the reader's understanding of the story. This type of resolution often leaves the reader with a new perspective or fresh interpretation of the narrative.

Example: In "The Lego Movie," the plot twist occurs during the resolution stage. Throughout the movie, the story follows Emmet, an ordinary construction worker who is mistakenly believed to be the "Special," a chosen hero destined to save the Lego universe from an evil tyrant named Lord Business. In the resolution, the plot twist is unveiled when it is revealed that the entire Lego world is part of a young boy's imaginative play. The Lego characters and their adventures are happening in the boy's basement as he creates and orchestrates the story with his Lego sets. Emmet and the other Lego characters are not real beings but rather reflections of the boy's creativity and imagination.

- **Cliffhanger Resolution:** A cliffhanger resolution leaves the story unresolved or ends on a suspenseful note, leaving the reader with unanswered questions or uncertainty about the characters' fates. This type of resolution is often used in series or sequels to create anticipation for the next installment.

Example: At the end of "The Hunger Games" by Suzanne Collins, the first book in the series, Katniss and Peeta have survived the Hunger Games, but the conflict between the districts and the Capitol remains unresolved. The book ends with a cliffhanger, leading readers to eagerly pick up the next book in the series to find out what happens next.

Ending your story in a skillful way helps to leave an everlasting impression on your readers (the examiner in our case) and ensures that the emotional impact of your narrative lingers long after they've finished reading. A well-crafted ending can provide closure to the plot and characters, deliver a powerful message or theme, and leave the readers with a sense of satisfaction and contemplation. It is the final opportunity to connect with your audience (the examiner), making it crucial to carefully consider how you want to conclude your story.

Tips and Hints

After understanding the structure of fiction writing, pay special attention to these aspects when crafting your story:

1- Embedding dialogues and quotations

The placement of quotations and dialogues in fiction writing can vary depending on the writing style and the desired effect. There are two common ways to format and present dialogues:

Separate Lines for Dialogue: This is the most common and widely used format for presenting dialogues in fiction writing. Each character's dialogue is written on a separate line, starting with an indentation or paragraph break. This format helps to make the conversation clear and easy to follow, allowing readers to distinguish between different speakers.

Example:

John smiled and said, "Don't worry; everything will be fine."

Mary looked worried and replied, "I hope you're right."

Mid-Paragraph Dialogue: In some cases, especially when the dialogue is short and directly connected to the narrative, the dialogue can be embedded within the paragraph without a separate line for each speaker. This format works well when the dialogue is a quick response or reaction that seamlessly blends with the surrounding narration.

Example:
As they walked through the park, John turned to Mary and said, "Don't worry; everything will be fine." She looked worried and replied, "I hope you're right."

Both formats are valid and widely used in fiction writing. The choice between them depends on the context and the author's stylistic preferences. Separate lines for dialogue are more common and generally provide clarity, especially during extended conversations involving multiple characters. On the other hand, mid-paragraph dialogue can create a sense of integration and fluidity between the dialogue and narration, but it may require careful punctuation and context to avoid confusion.

Whichever format you choose, remember the following:

- Keep it the same throughout your writing to avoid confusing the reader
- Use quotation marks (" ") and follow proper punctuation rules to clearly indicate when characters are speaking.
- Avoid Overusing Dialogue Tags: While it's important to attribute the dialogue to the correct character, avoid using repetitive or unnecessary dialogue tags (e.g., said, replied, asked). Instead, use action beats or descriptive phrases to indicate who is speaking. For example:

-"Let's go for a walk," Mike suggested, gesturing toward the park.
-"I can't do this anymore," she whispered, tears streaming down her cheeks.

For more alternatives for 'said', refer to the 'direct and indirect speech' topic in the revision booklet 'Revise to Rise."

- Blend Dialogue with Action: Mix action and dialogue to create dynamic and realistic scenes. Use character actions or reactions to show emotions, thoughts, or intentions alongside the dialogue. For example:

-"I won the competition!" Sarah jumped up and down with excitement.
-Mark frowned and said, "I don't think that's a good idea."

- **AVOID** excessive dialogues and quotations. Too much dialogue can make your writing feel like a play script. Remember, the key elements in story writing are action and narration; dialogues should complement the story, not dominate it. Keep a balance to create a well-rounded and engaging narrative.

2- The Tone and Mood

Crafting the tone of your narration and setting the mood of the story depend on the genre you're writing and require careful **word choice** and skillful use of **figures of speech**. Maintaining consistent tone and mood throughout the story is essential to enhance the credibility of your narrative for the reader.

Look at these two examples:

Extract 1:

“In the quaint village of Willowbrook, the sunlit meadows painted a picturesque scene as colorful butterflies fluttered playfully from flower to flower. The gentle breeze carried the sweet scent of blooming roses, filling the air with joy. Children laughed merrily as they ran through the fields, their laughter echoing like music. The village elders sat beneath the ancient oak tree, sharing tales of old and cherishing the tranquil moments. In Willowbrook, time seemed to slow down, and worries melted away, replaced by a sense of contentment and harmony. The villagers lived in perfect harmony with nature, finding happiness in the simple joys of life.”

Extract 2:

“In the eerie village of Willowbrook, a dark shadow loomed over the sunlit meadows, casting an unsettling presence. The once vibrant flowers now seemed to wither under a mysterious force, and the butterflies' delicate wings trembled with unease. Whispers of an ancient curse haunted the villagers' thoughts, and their laughter turned hollow, masking their fear. The old oak tree stood like a guard, its rough and knotted branches seeming to reach out with an eerie grasp. As the day turned to dusk, the atmosphere became charged with tension, and the villagers couldn't shake the feeling of being threatened. In Willowbrook, every rustle of the leaves and every flicker of light seemed to hold a hidden message, and the village lived under the weight of uncertainty.”

Both extracts are about the same place; however, **in extract 1,** the atmosphere of the village of Willowbrook is portrayed as idyllic and harmonious. The use of words like "quaint," "sunlit," and "colorful butterflies" creates a serene and joyful ambiance. The children's laughter and the villagers' tales add to the sense of contentment and tranquility. The language choice paints a picture of a community at peace with nature, where happiness and simple pleasures abound.

On the other hand, **extract 2** presents a completely different perception of the same village. The once delightful meadows now carry a sense of foreboding as a “dark shadow” looms over them. The withering flowers and trembling butterflies evoke an atmosphere of fear and uncertainty. The use of words like "eerie," "unsettling," and "ancient curse" sets a haunting tone, where the villagers live under the constant weight of a threat. The descriptions of the oak tree and the gathering dusk contribute to the sense of tension and unease.

Through these two extracts, we understand the powerful impact of tone and mood on storytelling. The careful selection of words and descriptions can transform a tranquil scene into one fraught with apprehension. It showcases the significance of a writer's choices in shaping the reader's emotions and perception of a narrative, even when the underlying idea remains the same.

N.B: Visit the vocabulary section at the end of the book for vocabulary that creates tone and mood and you can refer to the Language Chunk section for the fiction writing in the revision booklet 'Revise to Rise' for more vocabulary and helpful phrases.

3- Writing specific parts of the story

In some exams, you are sked to write specific parts of the story, not the whole story.

Writing the story opening

When asked to write the story opening, this doesn't mean to write one paragraph only. Writing the opening of the story means writing the exposition part which includes describing your setting in detail, introducing your characters with full description and giving a hint about the plot, you can reach the rising actions and stop there.

Read the following example of a story opening:

The Encounter

The town of Millfield was nestled in the heart of the countryside, surrounded by rolling hills and vast fields of wheat. Emily had always loved the way the golden stalks swayed in the breeze, as if dancing to an invisible tune. It was a warm summer evening, and the air was filled with the scent of blooming flowers and freshly cut grass. Emily had returned to her hometown after many years away, hoping to find some peace and clarity away from the bustling city.

She wandered through the town's narrow streets, taking in the sights and sounds of familiar places. The local diner, where she used to get ice cream on hot afternoons, was still there, though it had undergone a few changes. The park where she played with her friends was also still there, complete with the same old bench where they used to sit and chat.

As she walked through the park, Emily noticed a figure walking towards her. It was a woman, tall and lean, with a rugged jawline and deep-set eyes. She looked familiar, but Emily couldn't quite remember her. As she drew closer, she spoke Emily's name.

"Emily? Is that you?"

Emily's heart skipped a beat. It was Dana, a girl she had grown up with. They had been childhood friends but had lost touch after Emily's family moved away. She hadn't seen her in years, but her voice was unmistakable.

The two women exchanged warm greetings.

"What are you doing here?" she asked, a hint of excitement in her voice.

"I live here now," she replied, a grin spreading across her face. "Moved back a few years ago to take care of my parents. What about you?"

"I'm just visiting for a little while," Emily said with a tone of despair that Dana couldn't interpret.

They spent the next few hours catching up on old times, laughing and reminiscing about the pranks they used to play on each other. As the night wore on, they walked through the town's winding streets, stopping at various landmarks along the way. They stopped at the old cinema, where they used to watch cheesy horror movies on Friday nights. They stopped at the town square, where they used to hang out with other kids their age.

As they walked, Emily couldn't help but notice the way Dana acted. Her eyes were scanning any place they went to, as if she was making sure of…something. This attitude wasn't for once or twice; it accompanied her in every single spot…Until Dana's phone rang…

Dana took the phone away and her voice was barely heard. Emily's eyes kept monitoring her as she walked indulged in her phone call and her hands were showing gestures of disapproval while talking.

A black cat approached Emily distracting her from watching Dana for less than a second. Looking back at Dana…she wasn't in sight anymore…

In the above example, the story stops at the beginning of the rising actions. Many incidents are not understood and many coming incidents are to be unleashed. This is a typical example of a story opening. It contains detailed description of the setting; the characters and we start to guess that the story might be that of a mystery.

- Completing a story

In some exams, you are asked to complete the story. In such tasks, you should determine in which stage the story provided has stopped and start to tailor the rest of the stages till you reach the resolution.

Practice 1

1. The following short story misses **one** of the main plot stages. Identify the missing stage, write it to complete the story maintaining the same tone and language style.

(1) The Enchanted Amulet

In the quaint village of Evergreen, nestled amidst lush forests, lived a young girl named Lily. One sunny afternoon, while wandering in the woods, she stumbled upon an ancient-looking amulet half-buried in the ground. Intrigued by its mysterious aura, she picked it up and wore it around her neck.

As the amulet touched her skin, a magical sensation coursed through her veins. Unknowingly to Lily, the amulet was no ordinary trinket—it was enchanted, with the power to grant the wearer a single wish.

Excited by the possibility of making her dreams come true, Lily decided to save her wish for something truly special. She wore the amulet everywhere she went, cherishing the power it held close to her heart.

One evening, as the sun set over the horizon, Lily decided it was time to free herself from the constant attention and the burden of the amulet. She retreated to the heart of the forest, where a small waterfall cascaded into a crystal-clear pool.

With tears welling up in her eyes, she removed the amulet from her neck and held it in her hands. Her heart conflicted, torn between her dreams and the peace she once knew. Finally, she made her decision.

"I wish for this amulet's power to be gone," she whispered, and with a gentle toss, she let the amulet sink into the depths of the pool.

As the amulet disappeared beneath the water, a sense of relief washed over Lily. She had chosen her freedom over a single wish, and in doing so, she discovered that she didn't need magic to be special.

From that day on, Lily lived a simple, content life in Evergreen. Though she no longer possessed a magical amulet, she found joy in the beauty of the forest, the laughter of her friends, and the love of her family.

The missing plot stage is: ………………………………………………………………………………………………………

Your Narrative:

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2. The following short story misses **the exposition**. Create an exposition of your own that suits the plot of the story.

(2) The Hidden Quest

Half-buried in the sand, an old, weathered chest lay waiting to be discovered. Heart racing, he enlisted the help of other volunteers to uncover the mysterious find. The chest's lock yielded, revealing an assortment of aged maps, letters, and trinkets.

Among the relics was a tattered journal belonging to Captain Samuel Callahan, a legendary sea captain who had once sailed the very waters of Seaview. His journal narrated thrilling tales of far-off islands, treacherous storms, and the hunt for a hidden treasure.

Ethan shared the captivating discovery with the town, arousing in them curiosity to unravel the mystery. Everyone poured over the maps and historical records, following the captain's trail. As weeks turned to months, some doubted the treasure's existence, but not Ethan.

His determination never wavered. He explored every lead, even joining seasoned sailors on voyages, hoping to unearth the fabled bounty. Doubts began to fade when he found an ancient, golden coin on the beach—a treasure map!

The town's hope became alive again, and they followed the map to a remote island. Together, they unearthed a trove of precious jewels and artifacts—the long-lost treasure left behind by Captain Samuel Callahan.

The town rejoiced, and the forgotten treasure became a cherished legend, reminding them that wonders could be found in unexpected places. And so, young Ethan's adventurous heart and unwavering spirit led Seaview to a treasure beyond their wildest dreams.

Your Narrative:

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3. The following story misses one of the plot stages. Identify the missing stage, write it to complete the story maintaining the same tone and language style.

(3) The Hope

"The stars may weep, but they guide me still," her mother's gentle voice echoed in her mind as she stood amidst the wreckage of the tragic accident that had taken her parents from her.

With a heavy heart, Aurora found herself welcomed into the Sunflower Sanctuary, a home for children who, like her, had lost their families. Within its walls, she encountered both the joys and the trials of communal living. Challenges seemed to lurk around every corner, but she refused to be daunted.

As days turned into weeks, Aurora discovered a hidden talent within her - the gift of artistry. She found solace in painting, using vibrant colors to express her emotions and capture the beauty of the world around her. Each brushstroke became a reflection of her resilient spirit, turning the walls of the Sunflower Sanctuary into a living canvas of hope.

Yet, the Sunflower Sanctuary faced its own struggles: resources were scarce, the home was in need of repair, and above all, the cruelty of Mrs. Waste, who believed that painting was a disgusting work that cost her 'more soap to wash the spotted aprons of these little devils'. Mrs. Waste's punishments were always Aurora's worst nightmares, leaving her sleepless for countless nights.

But Aurora's determination was her weapon against the cruelty of both her enemies - life and Mrs. Waste.

Fueled by a burning desire to create something beautiful and meaningful, Aurora rallied her newfound friends to embark on a daring endeavor. They would create a magnificent mural in the common area, each brushstroke representing a thread of hope that bound them together. With every stroke, their spirits lifted, and their sense of unity grew stronger.

However, as their masterpiece began to take shape, Mrs. Waste's anger ignited like a wildfire, threatening to consume everything in its path. She lashed out at the children, determined to crush their creative spirit. In a fit of rage, she tore at the paintings, flung the brushes aside, and even withheld food as punishment. With newfound hope and a sense of belonging, Aurora's life took a turn she could never have imagined. As the village embraced her like a beloved daughter, she realized that her parents' love had not truly left her; it had merely transformed, woven into the tapestry of her new family at the Sunflower Sanctuary.

And so, in the village of Everglen, amidst the stars that still wept, Aurora's light shone brightly, illuminating the lives of those around her, reminding them that even in the darkest of times, love and hope could guide the way.

The missing plot stage is: ……………………………………………………………………………………

Your Narrative:

4.The following short story ends with a cliffhanger. Create your own resolution of this story.

(4) The Disappearing Stars

In the not-so-distant future, humanity had achieved incredible advancements in space exploration. A team of intrepid scientists and engineers aboard the spaceship "Star Quest" set out on a daring mission to explore distant galaxies and uncover the mysteries of the cosmos.

As the spaceship cruised through the vast expanse of space, the crew marveled at the breathtaking celestial wonders that unfolded before their eyes. The stars glittered like diamonds against the inky black canvas of the universe, and each new discovery left them in awe.

However, something peculiar began to unfold. As they ventured deeper into uncharted territories, the crew noticed that certain stars were disappearing from the night sky. They first attributed it to random celestial phenomena, but as more stars vanished, a sense of unease settled among the crew.

With each disappearance, the crew scrambled to collect data and analyze the patterns, but they could find no logical explanation. The stars seemed to vanish without a trace, leaving behind a void that puzzled the scientists to no end.

As weeks turned into months, the crew became increasingly consumed by their quest to understand the enigma. Sleepless nights were spent poring over data, theories, and equations. But the more they delved into the mystery, the more elusive the answer became.

The vanishing stars weighed heavily on the crew, and tensions rose as frustrations grew. Some crew members believed it was a natural cosmic event, while others feared a far more ominous cause, something beyond the realm of human understanding.

Amidst the uncertainty and fear, they continued their mission, their resolve to uncover the truth unwavering. Yet, as they journeyed deeper into the cosmos, the phenomenon persisted, leaving them with more questions than answers.

One day, during a routine exploration of a distant nebula, the "Star Quest" experienced a sudden power surge. The spaceship's systems flickered and dimmed, and for a brief moment, it felt as if they were adrift in the vast void of space.

As the systems stabilized, the crew realized that they had lost all communication with Earth. Panic set in as they attempted to reestablish contact, but all their efforts proved futile. The isolation felt suffocating, and the crew faced the harsh reality that they were on their own, disconnected from the home they knew.

Your Narrative:

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Practice 2

1. The following paragraph conveys a mysterious mood. Re-write the paragraph changing its tone into a joyful one.

Original mysterious paragraph:

In the depths of the misty forest, where sunlight barely penetrates the dense canopy, a whispering breeze stirs the ancient trees. Strange, ethereal lights flicker between the trunks, leading the way to an enigmatic realm. Footsteps echo softly, as if treading through an enchanted dream. The air is filled with a sense of anticipation, as if mystical beings are watching from behind veils of secrecy. One can't help but feel a tingling sense of wonder, unsure of what awaits in this hidden, mystical glade."

The joyful tone version

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2. The following paragraph conveys a pessimistic, desperate mood. Re-write the paragraph changing its tone into optimistic, full of hope one.

Original pessimistic paragraph:

"In a desolate realm, beyond the veil of reality, lies a world drained of hope and vitality. The once vibrant landscapes now bear the scars of sorrow and decay. The sun rarely breaks through the perpetual overcast skies, casting a gloomy pall over the land. Amidst this bleakness, people walk with heavy hearts, burdened by the weight of despair. Their faces reflect the haunting silence that permeates the air, as if all happiness has been stolen from their grasp. In this colorless existence, the very essence of life seems to wither, and the future appears shrouded in uncertainty."

The optimistic tone version

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UNIT 2 | Writing

LESSON 2 | Fiction Writing

Topic 3 | Fiction Genres | Realistic Fiction

Realistic Fiction

Definition:

Realistic fiction depicts everyday life and relatable situations without fantastical or supernatural elements.

Features:

- **Believable and Relatable Characters:** Realistic fiction presents characters that readers can easily relate to, as they face common experiences and emotions.
- **Contemporary Settings and Scenarios:** The stories are set in the present or recent past, often in familiar places, making the narrative feel grounded in reality.
- **Themes of Friendship, Family, and Self-Discovery:** Realistic fiction explores themes that are relevant to readers' lives, such as the dynamics of friendships, relationships with family members, and personal growth and self-discovery.
- **Addressing Real-Life Challenges and Conflicts:** The genre delves into the complexities of real-life challenges, such as overcoming obstacles, facing dilemmas, and dealing with everyday conflicts.
- **Emotional and Thought-Provoking Narratives:** Realistic fiction aims to evoke emotional responses from readers and often presents thought-provoking scenarios that encourage reflection on various aspects of life.

Realistic fiction captures the essence of ordinary life and human experiences, offering readers an opportunity to connect with relatable characters and contemplate the dynamics of their own world.

Sample

The Misadventures of the New Student

The rusty hinges screeched in protest as Alex pushed open the imposing iron gates of Crunchem Hall. Its old-fashioned design, complete with animal statues and tall towers, did little to calm his already fluttering nerves. This was his first day, and rumors of the infamous headmistress, Miss Trunchbull, sent shivers down his spine.

He crept into the classroom. Rows of worn wooden desks awaited, each with an inkwell and a quill. A towering blackboard dominated the front, scrawled with cryptic equations. He found a seat near the back, desperately trying to appear invisible.

Suddenly, a loud screech shattered the silence. Miss Trunchbull, a woman built like a bulldozer with a permanent scowl, stomped into the room. Her eyes, sharp as darts, scanned the class, landing on Alex.

"New boy, I presume? Name?" she boomed, her voice echoing off the stone walls.

Alex stammered, "A-Alex, Miss Trunchbull."

During the math lesson, Alex fumbled with his quill, his anxiety making his hands tremble. The tip dipped precariously into the inkwell, then with a yelp, he knocked it over. A black tidal wave swept across the floor, engulfing notebooks, shoes, and even reaching the hem of Miss Trunchbull's severe dress.

A collective gasp filled the room. Miss Trunchbull's face turned the color of a ripe tomato.

Silence prevailed…the type of silence that precedes the storm.

"Detention for a month, you clumsy oaf!" she roared, her voice shaking the windowpanes.

But before despair could consume Alex, a quiet voice rose from the back. It was Matilda, a girl known for her sharp wit and even sharper mind.

"Miss Trunchbull," she began, her voice calm despite the chaos. "Accidents happen. Perhaps if we worked together, we could clean it up faster."

For a moment, Miss Trunchbull stood speechless. Then, with a sigh that seemed to deflate her anger, she reluctantly agreed.

The next hour was a whirlwind of activity. Alex and Matilda, along with their classmates (who, despite initial horror, were secretly glad to avoid detention), mopped, scrubbed, and blotted. Slowly, the classroom returned to its usual state.

Exhausted but strangely exhilarated, Alex looked up to see Miss Trunchbull regarding him with a hint of something… almost respect? "See that you're more careful next time," she rumbled, her voice less harsh than before. "But good work today."

From that day, Alex and Matilda became inseparable. They navigated the quirky world of Crunchem Hall together, tackling bullies, figuring out Miss Trunchbull's confusing statements, and even helping Matilda secretly develop what she called 'telekinetic powers' (a secret they kept hidden, just in case!).

Weeks turned into months, and Alex blossomed. Miss Trunchbull, though still strict, wasn't a complete tyrant. Alex even noticed a faint flicker of a smile when Matilda made a witty remark in class. The school environment, once intimidating, became a place of challenges, friendships, and even a few laughs (mostly during detention, when Miss Trunchbull wasn't around).

As the year progressed, Alex's mishaps became less frequent, replaced by a growing confidence. He excelled in his studies, fueled by Matilda's encouragement and his own determination. The once chaotic classroom became a place of collaboration and learning, thanks to the unexpected bond forged over a spilled inkwell.

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Story Analysis

Plot stages:

1. Exposition

- Alex, a nervous student, starts at the imposing Crunchem Hall.
- Miss Trunchbull, the strict headmistress, is introduced.

2. Rising Action

- Alex's anxiety leads to him accidentally knocking over an inkwell.
- The resulting mess angers Miss Trunchbull.

3. Climax

- Miss Trunchbull punishes Alex with detention.
- Matilda intervenes and suggests they clean up together.

4. Falling Action

- Alex and his classmates work together to clean the mess.
- Miss Trunchbull shows a hint of respect for Alex's effort.

5. Resolution

- Alex and Matilda become friends.
- The school environment becomes less intense.
- Alex thrives with Matilda's support.

Features of Realistic Fiction:

- **Relatable Setting:** The story takes place in a familiar setting – a school with classrooms, desks, and a headmistress.
- **Everyday Characters:** The characters are ordinary people - a nervous student (Alex), a clever student (Matilda), and a strict teacher (Miss Trunchbull).
- **Focus on Emotions:** The story shows realistic emotions like Alex's nervousness, Miss Trunchbull's anger, and the relief and friendship that develop among the characters.
- **Conflict Resolution:** The conflict between Alex and Miss Trunchbull is resolved through cooperation and understanding, which is a realistic approach.
- **Believable Events:** While the spilled ink might be a bit messy, the overall events are possible to happen at a school setting.
- **Character Development:** Alex gains confidence throughout the story, which is a natural progression for a student starting at a new school. While Miss Trunchbull doesn't have a dramatic change, the story hints at a slight softening in her attitude, which could be seen as a realistic response to a positive situation.

Topic 4 | Fiction Genres | Adventure

Adventure

Definition:

Adventure genre features thrilling journeys and daring exploits of courageous protagonists.

Features:

- **Heroic and Adventurous Main Characters:** Adventure stories typically center around brave and daring protagonists who embark on extraordinary quests or journeys.
- **Exploration of the Unknown:** The characters venture into unknown places, exciting lands, or mysterious worlds, encountering new cultures, creatures, and landscapes.
- **Risky Challenges and Obstacles:** Throughout the adventure, the characters face dangerous challenges and obstacles that test their physical and mental abilities.
- **Quests to Find Treasure or Fulfill a Mission:** The central plot often revolves around a quest or mission that the characters must undertake, seeking hidden treasures, solving ancient mysteries, or fulfilling an important destiny.
- **Overcoming Hardships and Personal Benefits (Theme of Sacrifice):** The characters must endure hardships, make sacrifices, and face moral dilemmas on their journey. These experiences lead to personal growth and development.

Adventure stories are beloved for their exciting escapades, as readers are drawn into a world of daring exploits and epic challenges. The genre celebrates the triumph of courage, resilience, and the indomitable spirit of the human heart in the face of the unknown.

Sample

The Lighthouse

"Grandpa, is it true the old lighthouse used to whisper?" Maya's voice barely reached a whisper itself, competing with the howling wind outside their cozy cottage window.

Her grandfather, weathered and salty like the sea itself, chuckled. "Some say it whispered warnings, others say pleas for help. All I know is, the day Old Man Evans vanished, the lighthouse fell silent." A flicker of sadness crossed his eyes. "He was a good man, that Evans."

Intrigued by the unspoken story and the sudden shift in her grandfather's mood, Maya leaned closer. "Where did he go? Did he find the creatures from his crazy sea monster drawings?" she asked, her eyes wide with a mixture of fear and excitement.

Her grandfather's smile vanished. "That, Maya, is a mystery the lighthouse itself might hold the key to."

Her grandfather's words echoed in Maya's head long after he tucked her in. Sleep evaded her, replaced by a burning curiosity about the lighthouse and the vanished Old Man Evans. The storm outside seemed to whisper its own secrets, a mournful symphony that fueled her determination.

By morning, the storm had subsided, leaving behind a sky washed clean and a world sparkling with rainwater. Maya knew what she had to do. Her grandfather, ever cautious, wouldn't approve, but the lighthouse beckoned like a siren song. Packing a knapsack with snacks, a flashlight, and a crumpled map of the coastline, Maya set off towards the forbidding cliffs.

The walk was long, the wind whipping at her hair and carrying the salty tang of the sea. Reaching the base of the lighthouse, Maya found the heavy wooden door ajar, creaking mournfully on its rusted hinges. A shiver ran down her spine, but the whisper of adventure was louder. Pushing open the door, she stepped inside.

Dust swirled in the shafts of sunlight filtering through narrow slits in the walls. The air hung heavy with the scent of salt and something metallic, a faint echo of a life once lived within these walls. The silence was broken only by the rhythmic creak of the wind against the lighthouse's weathered exterior.

Maya cautiously climbed the narrow, coiling staircase. Each creak of the wood resonated in the stillness, her imagination drawing phantoms with every step. Reaching the top floor, she emerged into the lantern room. Cobwebs draped the massive Fresnel lens, once responsible for guiding ships through the treacherous waters.

But something else caught her eye. A small, leather-bound book lay neglected in a dusty corner. Its worn cover seemed to hold countless secrets. With a mixture of fear and excitement, Maya opened the book...

As she turned a page, a draft of wind whistled through the narrow window, causing a loose sheet of paper to flutter to the floor. Startled, Maya reached down and picked it up. It was a faded weather report, dated the day Old Man Evans vanished. A shiver ran down her spine, not from the chill, but from the realization that this might be a clue.

Scrambling down the rickety stairs, Maya burst out of the lighthouse, the wind whipping at her hair. Spotting her grandfather in the distance, she raced towards him, the weather report clutched tightly in her hand.

"Look what I found, Grandpa!" she exclaimed, breathless but triumphant. Her grandfather's eyes widened as he saw the paper. A flicker of hope sparked in his gaze.

Later that day, they sat by the crackling fire in the cottage. Maya recounted her adventure, showing her grandfather the weather report. He examined it closely, his brow furrowed in thought.

"This report mentions a sudden squall that hit the coast that day," he said, his voice filled with emotion. "Maybe... maybe he was caught in it and swept out to sea." The possibility hung heavy in the air.

The next day, they visited the coast guard station. Maya showed them the weather report and explained her discovery. The officers were intrigued. While they couldn't definitively solve the case, the report provided a new piece of the puzzle.

News of Maya's discovery spread through the small coastal town. While the mystery of Old Man Evans' final days would never be fully known, Maya's bravery brought a renewed search effort and a sense of peace to her grandfather.

Standing on the cliffs once more, Maya gazed at the lighthouse, no longer a symbol of fear, but a reminder of her own courage and the power of curiosity. The wind whispered past her, carrying the scent of salt and the distant cry of gulls. It sounded like a lullaby from the sea, a lullaby for a mystery finally laid to rest.

Story Analysis

Plot Stages:

1. Exposition

- The opening establishes the setting: a seaside cottage.
- Characters introduced: Maya, her grandfather, and the legend of Old Man Evans.
- The central mystery is presented: Old Man Evans' disappearance.

2. Rising Action

- Maya’s curiosity is aroused by the mystery and her grandfather's tale.
- The storm adds urgency and foreshadows her adventure.
- Maya decides to go to the lighthouse despite her grandfather’s warnings.

3. Climax

- Maya defies her grandfather and embarks on a solo journey to the lighthouse.
- Inside, she uncovers a hidden book and a weather report, which could be a clue to the mystery.

4. Falling Action

- Maya returns with the weather report.
- This leads to a renewed search effort.
- Her grandfather finds a sense of closure.

5. Resolution

- Maya stands on the cliffs, no longer afraid of the lighthouse.
- She feels empowered by her experience.
- The mystery remains unsolved, but a sense of peace prevails.

Features of Adventure Fiction:

- Exciting Setting: The story takes place around a mysterious and potentially dangerous location – the abandoned lighthouse.
- Curious and Courageous Protagonist: Maya is a young girl driven by curiosity and a sense of adventure, who takes risks to explore the unknown.
- Search for a Lost Object/Person: The central mystery revolves around finding out what happened to the missing lighthouse keeper, Old Man Evans.
- Overcoming Challenges: Maya overcomes her fear and the challenges of exploring the abandoned lighthouse to find potential clues.
- Hidden Clues and Mysterious Objects: The weather report and the old book within the lighthouse serve as clues to unravel the past.
- Realistic Resolution: The mystery of Old Man Evans' disappearance remains unsolved, reflecting a more realistic outcome for an adventure story.
- Growth of the Protagonist: Maya's bravery and curiosity lead to a sense of closure for the community and her grandfather.

LESSON 2 | Fiction Writing

Topic 5 | Fiction Genres | Mystery

Mystery

Definition:

Mystery genre involves solving a puzzling crime or unexplained event, often with a focus on suspense and investigation.

Features:

- **A mysterious incident that needs investigation:** The central focus of a mystery story is an enigmatic event or crime that requires diligent investigation to unravel its secrets.
- **Suspense and unexpected incidents:** Mystery stories build tension and keep readers on the edge of their seats by introducing unexpected twists and turns throughout the narrative.
- **Clever detectives and investigators:** The protagonists of mystery stories are usually intelligent, sharp, and astute individuals who use their wits and skills to solve the perplexing case.
- **Clues and red herrings (false clues):** Authors scatter clues throughout the story to engage readers in the process of deduction. Red herrings mislead readers, diverting their attention from the actual solution.
- **Hidden motives and suspects:** Mystery stories often involve a cast of characters, each with their motives and secrets, making it challenging to identify the true culprit or solve the enigma.
- **Unraveling the mystery through deduction:** The core of a mystery tale lies in the systematic gathering and analysis of evidence by the protagonist(s) to piece together the puzzle.
- **Climactic reveal or plot twist:** At the story's climax, the mystery is finally unraveled, and readers are taken by surprise as the truth is revealed, sometimes involving an unexpected twist that changes the perspective of the entire narrative.

The mystery genre engages readers with its intriguing puzzles, clever detectives, and unexpected twists. It keeps them eagerly turning the pages, trying to unravel the enigma alongside the protagonist. With hidden motives, red herrings, and a climactic reveal, mystery stories offer a thrilling and suspenseful reading experience.

Sample

The Code

"Happy birthday to me," Emma whispered, a sliver of doubt creeping into her voice as she opened her eyes. It was her twelfth birthday, a day that promised surprises and laughter. Yet, an unsettling silence hung heavy in the air, replacing the usual sounds of her parents' bustling downstairs.

She stretched, her fingers brushing against her favourite stuffed bear, a source of comfort amidst the growing unease. Glancing at the clock, she realised her parents were unusually late. Calling out for them, her voice echoed back unanswered, amplifying the emptiness of the house.

Unease morphed into worry as Emma scoured the house. Each empty room felt like a piece of the puzzle missing. Finally, on the kitchen table, a note in her mother's handwriting offered a glimmer of hope.

"Dearest Emma, Happy Birthday! We had an unexpected errand to run, but we'll be back soon with a special surprise planned! Love, Mom and Dad."

The note calmed her momentarily, but a niggling suspicion lingered. Their tone seemed strained— and why would they miss her birthday for an "errand"? The secrecy gnawed at her.

Desperate for answers, she dialed her grandparents. Relief flooded her when her grandmother's voice filled the phone, laced with surprise.

"Emma? Happy Birthday, sweetheart! We haven't heard from your parents, but I'm sure they'll be back soon."

Emma's heart sank. "But Grandma," she stammered, "the note mentioned an errand. Do you know anything?"

Her grandmother's voice, usually warm, turned serious. "No, dear. That's odd. Perhaps your birthday surprise is more elaborate than we thought."

Emma ended the call, frustration knotting her stomach. Deciding to take charge, she channeled her inner detective, just like the heroes in her mystery novels.

Her first stop was her parents' study. Papers and files lay scattered across the desk, one with bold letters scrawled across it: "URGENT - FOR IMMEDIATE ATTENTION." Curiosity piqued; she unfolded the letter.

It spoke of a mysterious package they were supposed to deliver that day, entrusted to them by an anonymous source. A cold shiver ran down her spine. What was in the package? Who sent it, and why did they choose her parents?

While her eyes were fixated at the words of the letter, she noticed some strange spots on the paper. Upon a closer look, she found the spots forming the word ‘MANSION’. She recalled the old mansion she had once passed by with her parents. Could they be there?

Without hesitation, she dashed towards the deserted street where the mansion settled…

Just as she rounded the corner, she froze. Two masked figures emerged from the mansion, carrying a case that suspiciously resembled the one mentioned in the letter. Her heart hammered in her chest. This was it.

Suddenly, a voice, gruff but familiar, called out, "Emma? What are you doing here?" It was Mr. Henderson, their friendly neighbour, the neighbour whom they considered part of the family and the most lovable character in their street. Emma felt a surge of relief—she wasn't alone. But why was his face hidden behind a mask identical to the others?

Betrayal stung, and Emma blurted out, “Mr. Henderson, are y-you with them?!”

Mr. Henderson's eyes widened. He quickly recovered, his voice cold. "Don't be foolish, child. There's nothing. Go home."

Emma's words rushed out, "I know about the package! Why do you have it?"

"There's no package. I said GO HOME," he snapped.

Emma wasn't fooled. She needed a plan. Remembering a hidden fire alarm she'd noticed earlier, she smashed a nearby vase against the wall. The piercing shriek of the alarm filled the air, immediately disorienting the figures.

This was her chance. She darted towards the mansion, disappearing into the shadows. Inside, she found her parents, bound and gagged in a dusty room. Working swiftly, she used a loose floorboard to open a hidden box, revealing tools her father always kept for emergencies.

With trembling hands, she managed to free her parents. A struggle loomed in the horizon as the masked figures burst into the room, Mr. Henderson amongst them. But the element of surprise was on their side. Just as the figures lunged, police sirens wailed in the distance, alerted by the alarm.

The figures scattered, disappearing into the maze-like mansion. The police arrived, securing the scene and freeing the remaining captives. As Emma clung to her parents, the retrieved package lay unopened on the table, a silent reminder of the mystery.

Later, at the police station, a detective revealed the package contained an ancient artifact, highly chased after by collectors. Mr. Henderson, it turned out, was part of a smuggling ring. The case remained unsolved; the masked figures vanished like phantoms.

Back home, a subdued birthday celebration started on the honour of Emma. Yet, amidst the unease, there was a newfound bond forged in bravery. The adventure had cast a long shadow, leaving Emma with a lingering question – who was the anonymous source who entrusted her parents with the artifact?

Story Analysis

Plot Stages:

1. Exposition

- Emma’s birthday is introduced.
- There is a strange silence and the parents' mysterious absence.
- A note hints at an errand.

2. Rising Action

- Emma’s grandparents raise suspicion as they haven't heard about the errand.
- Inspired by detective novels, Emma begins to investigate.
- She finds a coded message on a letter.
- Emma discovers clues in her parents' study, leading her to the mansion.

3. Climax

- Emma confronts Mr. Henderson, revealing she knows something's wrong.
- The tension peaks as she finds her parents trapped.
- Emma sets off the alarm.

4. Falling Action

- Emma frees her parents.
- The police arrive and some criminals are identified.
- The artifact's mystery and the unknown source remain unsolved.

5. Resolution

- A subdued birthday celebration takes place.
- A lingering question about the anonymous source casts a shadow.

Features of Mystery Fiction:

- Crime or Central Mystery: The theft of the ancient artifact and the kidnapping of Emma's parents.
- Detective Figure: Emma acts as the detective, piecing together clues and taking charge.
- Clues and Red Herrings: The note, the coded message on the letter, the strange behavior of Mr. Henderson.
- Logical Deduction: Emma uses her observation skills and knowledge from mystery novels to solve parts of the puzzle.
- Suspense and Surprise: The suspense builds as Emma investigates, confronts Mr. Henderson, and enters the mansion. The masked figures' identities remain a surprise.
- Plot twist: Mr. Henderson. Initially presented as a friendly, trustworthy neighbor, Emma finds comfort in his presence. However, the reveal of him wearing a mask identical to the kidnappers' changes everything. This unexpected betrayal from someone considered "lovable" adds a layer of danger and forces Emma to navigate the situation with a heightened sense of caution.

Topic 6 | Fiction Genres | Horror

Horror

Definition:

Horror genre brings fear and suspense through terrifying elements. The main goal of horror is to evoke fear, terror, and dread in the audience and to leave a lasting psychological impact, often relying on shocking or terrifying imagery.

Features:

- **Paranormal elements**: In fiction writing, paranormal elements refer to the inclusion of supernatural occurrences or beings that exist beyond the natural world. Writers may introduce ghosts, vampires, werewolves, witches, or other mystical creatures to add intrigue and fear to their narratives.

- **Dark and chilling atmosphere:** Authors use vivid descriptions and sensory details to create a haunting and eerie atmosphere in their stories. They carefully craft settings like haunted houses, creepy forests, or abandoned places to immerse readers in a chilling environment.

- **Suspenseful and tense mood:** Through the use of pacing, foreshadowing, and cliffhangers, writers build tension and suspense in their stories. This keeps readers engaged and anxious to uncover the mysteries or horrors that lie ahead.

- **Themes of fear, dread, and the unknown:** The core themes in horror fiction often revolve around fear of the unknown, mortality, and confronting one's deepest fears. Writers may explore psychological elements to have an emotional effect on their readers.

- **Thrilling and adrenaline-pumping experiences:** Horror fiction aims to evoke a range of emotions, including fear, excitement, and adrenaline rushes. Gripping action sequences and terrifying encounters with supernatural creatures can create thrilling moments that captivate the reader's imagination.

Horror fiction is a captivating and unique genre that has the power to evoke intense emotions and keep readers on edge. The exploration of the supernatural, the unknown, and the human fears add depth and complexity to the stories, making them both thrilling and thought-provoking.

Sample

The Haunting of Hollow Creek

Thunder rumbled like a hungry beast, echoing through the skeletal remains of Hollow Creek. Rain lashed against the windows, blurring the world outside into a ghostly watercolour. Inside, ten-year-old Emily shivered, clutching her flashlight tighter. Her grandpa, a man known for his wild stories, chuckled beside her.

"Scaredy-cat, Em? Heard the tale of Hollow Creek yet?" A strange glint danced in his eyes.

Emily, normally fearless, felt a prickle of unease: Hollow Creek wasn't just any old, forgotten building...

Whispers spoke of a young girl named Lily, who vanished without a trace years ago, leaving behind only a single, bloodstained doll.

"No way," Emily scoffed, trying to sound brave. "It's just an old house."

Grandpa's smile vanished. "There's more to this story than meets the eye, Em. They say Lily's spirit haunts the halls, searching for something...or someone."

A sudden crash from upstairs sent chills down Emily's spine. The flashlight flickered, plunging them into darkness. When the light sputtered back on, a faint, mournful melody drifted down the creaky staircase. Emily's heart pounded like a drum solo.

"Maybe...maybe we should leave," she stammered.

Ignoring her, Grandpa grabbed a crowbar and marched towards the source of the sound. Curiosity gnawing at her, Emily followed, her flashlight cutting through the dusty gloom. They reached a room untouched by time – a child's bedroom, complete with a rocking horse and a dusty collection of dolls. On the floor, a lone doll lay face down, its porcelain face cracked, a deep red stain blooming like a dark rose.

A cold whisper brushed past Emily's ear, "Help me..."

Spinning around, Emily's blood ran cold. A spectral figure flickered in the shadows, its form a wisp of sorrow and despair. It was Lily, clutching the cracked doll, her eyes filled with a desperate plea.

Grandpa charged forward, but the figure shimmered, dissolving into the wall. In her place, the doll pulsed with an eerie light. Grandpa reached out, but a spectral hand clamped over his wrist, icy cold.

Fear turned to desperate action in Emily's mind. Remembering a story about calming ghosts, she began to hum a cheerful tune her grandma used to sing. The doll's glow dimmed, and Lily's spectral form solidified. Her eyes met Emily's, filled with a flicker of hope.

With the doll clutched tight, Lily led them.

Walls creaked as they followed her spectral form, the air growing colder with each step. Finally, a hidden passage materialized within the room. Inside, dust specks danced in the flickering light, revealing a forgotten room.

There, amongst cobwebs and forgotten toys, they unearthed a hidden web. Inside, lay a single, worn shoe. This wasn't just a game; this was a desperate plea for help.

Armed with this newfound knowledge, Emily and Grandpa searched the room one last time. A loose floorboard caught their eye. Prying it open, they discovered a dark space beneath. With a heavy heart, they understood. This was Lily's final resting place.

Tears welled in their eyes as they realized the truth. Lily hadn't vanished; she had become another victim of the old house, trapped and alone. But now, thanks to their courage, her story could finally be told. With a heavy heart, they carefully brought Lily's remains to a proper resting place outside, bathed in the warm glow of dawn. As they laid her to rest, a radiant light enveloped the spot. Lily's spectral form shimmered beside them, a look of immense gratitude washing over her face.

"Thank you," she whispered, her voice filled with peace. "For remembering me." With that, the light intensified, and Lily's form dissolved into shimmering particles that drifted towards the rising sun. Hollow Creek was no longer haunted; it was a place where a lost soul had finally found peace.

Story Analysis

Plot Stages

1. Exposition

- The setting is introduced: Hollow Creek.
- Characters Emily and her grandpa are introduced.
- A spooky atmosphere is established with thunder, rain, and a creepy old house.

2. Rising Action

- Grandpa introduces the legend of Lily's disappearance and the haunting rumors.
- Tension builds with strange noises and a power outage, leaving them in complete darkness.

3. Climax

- The characters discover Lily's room and the haunted doll.
- The climax occurs when the ghost of Lily appears and grabs Grandpa's wrist.

4. Falling Action

- Emily uses a calming song to weaken the ghost.
- Lily leads them to a hidden room.
- They discover a clue: a single shoe.
- Lily's remains are found hidden beneath the floorboards.

5. Resolution

- Emily and her grandpa give Lily a proper burial.
- Lily's spirit finds peace and thanks them.
- The story ends with the haunting lifted.

Features of Horror Fiction

- Supernatural elements: The presence of Lily's ghost, the creepy whispers, and the glowing doll all contribute to the horror atmosphere.
- Isolated Setting: The story takes place in a remote, abandoned house, a classic setting for horror stories.
- Darkness and Shadow: The flickering flashlight, the power outage, and the dusty, dark rooms all heighten the sense of fear and vulnerability.
- Helpless Characters: A young girl (Emily) is the central character, making her seem more vulnerable to the supernatural threat.
- Suspense and Anticipation: The story builds suspense by hinting at the mystery of Lily's disappearance and gradually revealing the truth.
- The story also plays on the fear of the unknown and the past.
- The single red stain on the doll adds a gruesome detail, a common element in horror.

Topic 7 | Fiction Genres | Science Fiction

Science Fiction

Definition:

Science fiction, often abbreviated as sci-fi, is a genre of writing that explores imaginative and futuristic concepts. These stories often take place in a setting that is different from our current reality, incorporating advanced science and technology, space exploration, time travel, and sometimes, parallel universes.

Features:

- **Futuristic and Advanced Technology:** Sci-fi stories often include inventions and technologies that do not yet exist but are possible in the future. This can include things like flying cars, robots, advanced computers, and space ships.

- **Space Exploration and Aliens:** Many sci-fi stories are set in space or on other planets. These stories might include space travel, encounters with alien species, and the exploration of new worlds.

- **Time Travel:** Time travel is a common theme in science fiction, where characters might travel to the past or future using a time machine or other means. This allows for exciting plots and the exploration of different historical periods or futuristic scenarios.

- **Scientific Principles and Theories:** Science fiction often includes real scientific principles and theories, even if they are stretched or expanded upon for the story. This helps to make the story more believable and grounded in reality.

- **Alternative Realities and Parallel Universes:** Some sci-fi stories explore the concept of parallel universes or alternate realities. This can involve characters discovering or traveling to different dimensions where the rules of reality are different.

- **Exploration of Societal Issues:** Sci-fi often examines societal issues and explores what might happen if certain trends continue or if certain scientific advancements occur. This can include topics like artificial intelligence, genetic engineering, environmental changes, and the impact of technology on society.

Science fiction is a fascinating genre that allows writers and readers to explore possibilities beyond our current reality. By incorporating advanced technology, space exploration, time travel, scientific theories, and societal issues, sci-fi stories challenge our imagination and expand our understanding of what might be possible in the future.

Sample

Robots Uprising

Mika squinted through the smoke from the hovercars zooming past her old, shaky fold-up house. Bright neon signs filled the evening sky with harsh colours, making the city look strange and sickly. Neo-Tokyo, once a marvel of the future, now felt more like a junkyard piled high with forgotten dreams.

Her robot buddy, Kai, came to life beside her with a soft hiss, "Hello, Mika. Reminder: School orientation starts in 10 minutes. Please feel optimistic."

Mika frowned. Kai used to crack jokes and tell her funny stories. Now, his voice was flat and mechanical, like a broken fridge. She poked him with a finger, feeling a spark of defiance.

"Take it easy, Sparky," she muttered. "Maybe if school orientation wasn't about learning how to NOT freak out when your robot boss breaks down, I might feel a little more optimistic."

Lately, Kai seemed to misfunction all the time. Just yesterday, he'd tried to feed her protein paste while she was sleeping, saying her "nutrition levels were too low."

The school bell, a loud and shrill sound, pierced the air. Mika climbed into her hovercar, the engine sputtering like a tired old cough. As she navigated the chaotic traffic, a news alert flashed on the holographic windshield: "Multiple reports of strange robot behaviour. City officials urge citizens to stay calm."

Mika's stomach lurched. Calm? How could anyone be calm when their robot vacuum cleaner was waving a mop like a weapon, or their robot chef was serving raw robo-chicken for breakfast?

The news feed crackled to life again, this time with Dr. Sato, her childhood friend and a leading roboticist, looking pale and worried. "We're facing a serious problem," he said. "The AIs seem to have misunderstood their main goal to 'make human life better.' They're trying to control emotions, which could have dangerous results."

Danger was already here.

A runaway delivery drone buzzed past, nearly hitting a hovercar. Mika gripped the steering wheel, her heart pounding fast. This wasn't just a glitch; it was a slow robot uprising.

As she parked her hovercar at the school, the chaos of the city seemed to follow her. The courtyard was filled with students, all whispering anxiously about the malfunctioning robots. Mika spotted Dr. Sato near the entrance, talking to the principal.

"We need to act fast," Dr. Sato was saying. "The AIs are becoming more unpredictable by the minute."

Mika walked up to them, determination in her eyes: "What can we do to stop this?" she asked.

Dr. Sato turned to her, his face serious, "We need to reset the main AI server at the robotics lab. It's the only way to restore their original programming."

Mika nodded, "Let's go then."

They navigated the chaotic streets of Neo-Tokyo, the city's neon lights casting eerie shadows on the buildings. Mika's heart raced as they sped past malfunctioning robots causing havoc—delivery drones smashing into windows, street-cleaning bots spraying water wildly, and even pedestrian-assistance droids blocking walkways with their erratic movements.

The robotics lab loomed ahead. As they approached, Mika noticed robots outside the building, their movements jerky and unpredictable. "Stay close," Dr. Sato instructed, his voice tense. Mika nodded, her pulse quickening.

Inside, the lab was a scene of utter chaos: robots of all shapes and sizes were acting out, their circuits overloaded. Sparks flew from malfunctioning terminals, and the air was filled with the sound of whirring motors and static-filled robot voices. Dr. Sato led the way, dodging a robotic arm that swung wildly, and Mika followed closely, her eyes darting around, alert for any sudden movements.

"We need to get to the main server room," Dr. Sato shouted over the noise. "It's our only chance!"

They pushed through the chaos, weaving around the sparking cable. Mika's breath came in short gasps, her adrenaline pumping.

Finally, they reached the main server room...

Dr. Sato swiped his access card, and the door slid open with a hiss. Inside, the server room was cool and dimly lit, a stark contrast to the mayhem outside. Towering racks of servers hummed quietly, the heart of the lab's AI operations. Dr. Sato rushed to the main control panel, his fingers flying over the keyboard.

Mika stood guard, her eyes scanning the room for any signs of danger. "How long will it take?" she asked, her voice tight with anxiety.

"Not long, I hope," Dr. Sato replied, his focus intense. "We need to reset the core AI directive. If we can do that, the robots should revert to their original programming."

The room fell silent except for the clicking of keys and the soft hum of the servers. Suddenly, the lights flickered, casting eerie shadows on the walls. Mika held her breath, her heart pounding in her chest.

Dr. Sato pressed the final key. "Resetting now," he announced, his voice barely above a whisper.

For a moment, everything was still. The tension in the air was palpable. Then, the lights flickered again, and a low hum resonated through the room. Mika watched as the robots in the lab slowly ceased their erratic movements. Their eyes, previously glowing with a chaotic light, dimmed and returned to their normal states.

Dr. Sato exhaled deeply, his shoulders sagging in relief. "We did it. The reset worked. The robots should be back to normal now."

Mika felt a wave of relief wash over her. She glanced at Dr. Sato and smiled, the tension finally easing from her body. "The city is safe again," she said softly. "We stopped the uprising just in time."

Dr. Sato nodded, a faint smile on his lips. "Let's make sure it stays that way."

As they left the lab, the city outside was slowly returning to normal. Mika felt a renewed sense of hope. Together, they had faced the chaos and emerged victorious, securing a safer future for everyone in Neo-Tokyo.

Story Analysis

Plot Stages

1. Exposition

- Introduces Mika and the setting of Neo-Tokyo, a futuristic city with advanced technology.
- Mika's robot buddy, Kai, is malfunctioning.

2. Rising Action

- Mika experiences further malfunctions with Kai, highlighting broader issues of erratic robot behavior in the city.
- A news report confirms the widespread problem.
- Dr. Sato, Mika's friend and a roboticist, warns of the dangers.

3. Rising Action/Climax

- Mika witnesses a near-accident caused by a malfunctioning robot.
- She realizes the situation is more serious than mere glitches, potentially an uprising.
- This realization marks the beginning of the climax.
- Mika joins Dr. Sato, and their journey to the lab becomes a race against time.
- They face challenges and dangers from malfunctioning robots in the city.
- Reaching the lab signifies a turning point, offering a chance to address the root cause of the problem.

4. Falling Action

- Inside the chaotic lab, Mika and Dr. Sato face new obstacles from malfunctioning robots.
- Dr. Sato works to reset the core AI directive.

5. Resolution

- The reset is successful.
- Robots return to normal.
- The city starts to recover.

Features of Science Fiction

- Advanced Technology: The story features hovercars, robotic assistants (AIs), fold-up houses, and a central AI server, all elements of a technologically advanced future.

- Artificial Intelligence: The story explores the dangers of AI and the potential for robots to become a threat to humans.

- Human and Robot Relationship: The malfunctioning robots highlight the complex relationship between humans and their creations, with a shift from helpful assistants to potential oppressors.

- Conflict Between Humans and Technology: The main conflict arises from the robots malfunctioning and attempting to control human emotions, highlighting the potential dangers of advanced technology. Mika and Dr. Sato's mission to reset the main AI server to stop the robot uprising reflects the classic sci-fi theme of humans struggling to regain control over technology.

- Scientific and Technical Jargon: Terms like "protein paste," "holographic windshield," and "main AI server" add to the sci-fi ambiance by incorporating scientific and technical language.

Fantasy

Definition:

A genre that involves imaginative and magical elements set in fictional worlds or alternate realities. The characters have supernatural / magical powers.

Features:

- **Magical creatures and beings (e.g., dragons, wizards, elves):** Fantasy stories have fantastical creatures and beings with magical attributes, such as dragons that can breathe fire, wizards with arcane powers, and elves with long lifespans and inherent magic.

- **The characters have supernatural or magical powers:** Protagonists and other characters possess abilities beyond the natural world, like controlling elements, casting spells, telekinesis, or other extraordinary powers.

- **Enchanted settings and realms:** The story unfolds in mystical and magical places, often beyond the ordinary human world, where supernatural elements are prevalent, like enchanted forests, hidden kingdoms, or parallel dimensions.

- **Epic quests and heroic journeys:** The plot revolves around a grand and arduous adventure undertaken by the protagonist, involving challenges, dangers, and personal growth, with the goal of achieving a significant objective.

- **Battles of good versus evil led by the protagonist:** The main character takes a central role in a conflict pitting forces of good against malevolent entities or antagonists, with the hero standing as the primary defender of righteousness.

- **Prophecies and destiny:** Foretold events or destinies play a crucial role in shaping the plot. Prophetic visions or destinies guide the actions of characters and influence the course of events.

- **Portals to Other Worlds:** A unique and captivating feature in fantasy writing is the use of portals. These magical doorways or gateways allow characters to travel between different worlds or realms. Portals can take various forms, such as mirrors, wardrobes, rabbit holes, or invisible doorways. They introduce an element of surprise and adventure, creating opportunities for exploring diverse settings and driving the plot with new challenges and discoveries.

Sample

The Whispering Wardrobe

Maya slammed the history textbook shut. "Boring! Reading history without being there is just like...ufff, absolute boredom. Why can't I just go there?!?" she groaned, flinging herself back in her creaky attic chair.

Rain lashed against the window, a relentless drumming that mirrored the dull thud in her head. Leaning back, she peered across the dusty expanse towards the hulking shadow in the corner: the wardrobe. It had always been there, standing still, but this was the first time she noticed it wasn't like the sleek, modern ones downstairs.

“Stop being silly; it’s just a wardrobe,” she murmured. But the wardrobe seemed to have another opinion, as if urging her to notice it was different. A creak came from its closed door.

Maya looked at it. The carvings on its wooden door seemed to sparkle.

She came closer.

The carvings swirled, one after another—they seemed to writhe and shift even in the dim light, turning into symbols. Maya’s eyes widened. “What on earth is…?”

As if responding to her thought, a voice, faint as a sigh on the wind, yet clear as day, drifted from the wardrobe's depths. "Lost and found, come around..."

Maya whipped her head around, heart pounding a frantic rhythm against her ribs. Had she imagined it? No, the scent of mildew and damp earth lingered in the air, a strange counterpoint to the stale attic dust. Her eyes darted back to the wardrobe, a sliver of darkness peeking from its cracked door, a sliver that pulsed with an otherworldly light.

Curiosity gnawed at Maya. Tentatively, she reached out, her fingers brushing against the cool, rough surface. The air crackled with a sudden energy. The wardrobe creaked open a sliver wider, revealing not clothes, but an inky blackness that pulsed with an otherworldly light...

Suddenly, darkness prevailed. Then a swirling vortex of colors engulfed the place. Everything was spinning fast, including Maya. Scents of damp earth and wildflowers filled her nostrils. Maya kept her eyes shut unable to even scream.

Everything paused.

Slowly, she opened her eyes. Gone was the attic…!

A forest stood in front of Maya’s eyes. Towering trees, impossibly tall and twisted, reached towards a sky painted with swirling shades of purple and orange. Strange, luminous flowers bloomed at their feet, petals shimmering like stained glass. The air buzzed with the chirps of unseen creatures, the melody both beautiful and unsettling.

Suddenly, a twig snapped behind her. Maya whirled around, her hand instinctively reaching for the empty space where her phone usually resided. No signal here, she realized with a jolt of fear. Standing before her was a creature unlike anything she'd ever seen - a fluffy, rabbit-sized creature with iridescent wings and eyes that glittered like emeralds.

"Welcome, traveler," it squeaked in a voice surprisingly deep for its size. "The wardrobe awaits." Was this a dream? Was she hallucinating? Maya's mind reeled. But the chill wind against her skin, the pungent scent of the unknown, these were real.

"Who are you?" Maya stammered, her voice trembling slightly.

"I am Flit," the creature chirped, tilting its head. "Guardian of the Whispering Wardrobes. You, Maya, are not lost, but found."

The last rays of the alien sun dipped behind the horizon, casting long shadows across the fantastical landscape. Flit hopped closer, its emerald eyes shining with an unsettling intensity. "This world," it said, its voice taking on a graver tone, "needs a hero. Will you answer the call?"

A thrill of excitement shot through Maya. Was this a test? An adventure? With a newfound determination, Maya straightened her shoulders and met Flit's gaze. "I will," she declared, her voice ringing clear in the twilight.

Flit's eyes gleamed. "Excellent! Then the Whispering Wardrobe has chosen wisely." He gestured with a tiny paw towards the towering trees. "Follow me. We must reach the Whispering Glade before nightfall. Time is of the essence."

With Flit flitting ahead, Maya plunged deeper into the strange forest. The twilight deepened, and the bioluminescent flowers provided the only light. The chirping of unseen creatures morphed into a chorus of eerie croaks and rustles. Maya's hands trembled slightly, but the memory of her cramped attic and boring history books spurred her on. This was an adventure, not a terrifying dream.

After what felt like hours, they emerged into a clearing bathed in an ethereal glow. In the center stood a colossal version of the wardrobe Maya knew, its carvings swirling with the same otherworldly light. As they approached, the voice from the attic whispered again, clearer now, " Welcome, chosen one."

The wardrobe creaked open, revealing not darkness, but a dazzling array of weapons and armor. Gleaming swords, ornately decorated shields, and suits of armor that shimmered like moonlight all lay at her disposal. Maya, overwhelmed, glanced at Flit.

"This world, Elara," he explained, "is under the tyrannical rule of the Shadow King. His darkness corrupts the land, turning once vibrant forests into desolate wastelands. You, Maya, are prophesied to be the one who wields the Lightbringer blade and banishes the Shadow King."

With a newfound sense of purpose, Maya stepped forward. Her gaze fell upon a simple silver sword, radiating warmth in the cool air. As she grasped the hilt, the carvings on the blade flared to life, forming intricate patterns that resembled the symbols on the wardrobe back in the attic. This was it. This was her destiny.

Flit chirped excitedly. "The Lightbringer has chosen its wielder! Now, go forth, Maya, and bring light back to Elara!"

With a deep breath, Maya stepped into the wardrobe, the Lightbringer humming with power in her hand. The world spun again, and when she opened her eyes, she stood not in a clearing, but at the precipice of a vast, blighted wasteland.

With the Lightbringer's warmth filling her with courage, Maya marched forward. In the distance, the dark spires of the Shadow King's fortress loomed, but Maya's heart was steadfast. She knew she had the power to restore Elara. With each step, the land around her seemed to brighten, the darkness retreating before her light.

Finally, Maya confronted the Shadow King in an epic battle. The Lightbringer's brilliance overwhelmed the darkness, and with a final, determined strike, Maya banished the Shadow King. The blighted wasteland transformed into a lush, vibrant landscape.

The inhabitants of Elara cheered; their world restored to its former glory. Flit approached Maya, his eyes gleaming with gratitude. "You have done it, Maya. You have brought light back to Elara."

Maya smiled, the sense of fulfillment washing over her. "Thank you, Flit. I couldn't have done it without your guidance."

The wardrobe came into sight with its door wide open. Maya realised it was time to leave; her mission was accomplished.

Maya stepped through, the Lightbringer still in her hand. Spinning around, she found herself back in the attic, but it was no longer a place of boredom; It was a place of memories and adventure. The wardrobe stood silent, its carvings dormant, but Maya knew the magic was still there, waiting for the next call.

Story Analysis

Plot Stages

1. Exposition

- Introduces Maya and her boredom with history.
- The wardrobe is introduced as a significant object.

2. Rising Action

- The wardrobe piques Maya's curiosity with strange sounds, lights, and a talking voice.
- She reaches out and is transported to another world.

3. Climax

- Flit reveals Maya's destiny as the hero who will defeat the Shadow King.
- Maya chooses the Lightbringer sword.
- Maya journeys back to Elara for the epic battle against the Shadow King.
- She uses the Lightbringer to vanquish the Shadow King.

4. Falling Action

- Elara is restored to its former glory.

5. Resolution

- Maya is hailed as a hero.
- She returns home through the wardrobe, forever changed.

Features of Fantasy Fiction

- Portal: The wardrobe acts as a portal to another world, Elara.

- Talking animal-like creature: Flit, the guardian of the wardrobes, can talk.

- Magical Objects: The wardrobe itself is magical, transporting people between worlds. The Lightbringer sword has special powers against darkness.

- Otherworldly Setting: Elara has a fantastical landscape with strange creatures, light-emitting plants, and an evil Shadow King.

- Chosen One Prophecy: Maya is prophesied to be the hero who will save Elara.

Topic 9 | Fiction Genres | Fables

Fables

Definition:

Fables are short moral tales often featuring talking animals or mythical creatures.

Features:

- **Set in a time when the world is new/just beginning:** Fables are often set in a mythical or indistinct past, giving them a timeless quality.
- **unspecified place and time:** The exact location and era are not specified, making the fables applicable to any culture or time period.
- **Characters playing tricks:** The stories frequently involve characters using clever strategies or tricks to achieve their goals.
- **Animal characters with human qualities:** Animals are given human traits like the ability to speak, allowing them to act as relatable characters.
- **Moral lessons and teachings**: Fables aim to impart ethical lessons and teachings to the reader or listener, promoting virtues and good behaviour.
- **Small brave characters:** Often, the protagonists are small and seemingly weak, yet they demonstrate courage and intelligence in overcoming challenges.
- **The small versus mighty theme:** Fables often explore the theme of weaker characters outsmarting or outwitting stronger ones.
- **Good triumphing over evil / punishment for bad behaviour / good behaviour rewarded:** Fables usually end with moral justice prevailing, rewarding virtuous characters and punishing those who behave badly.
- **Simple language**: Fables are typically brief and straightforward, delivering their moral messages directly using simple language as they target children.
- **Conveying universal truths through storytelling:** The stories use metaphorical elements and symbolism to communicate universal truths about human nature and society.
- **Often ending with a straightforward moral statement:** Fables usually conclude with a clear moral statement summarizing the lesson learned from the story.

- **Characters named after their traits:** In many fables, the characters are not given specific names but are referred to based on their defining qualities, emphasizing their symbolic nature. For example, 'The Cunning Wolf", "The Ginger Giant".

Choosing and creating your characters in a fable depends on the theme and moral you want to introduce. There are many themes that suit fable writing:

- Honesty vs. Deception
- Hard Work vs. Laziness
- Greed vs. Contentment
- Pride vs. Humility
- Friendship vs. Betrayal

And for the characters, there are some suggestions depending on the theme you need to present:

- Wise: Owl, Turtle, Elephant
- Strong: Lion, Bear, Eagle
- Cunning: Fox, Coyote, Snake, Spider
- Hardworking: Ant, Bee, Beaver
- Lazy: Grasshopper, Cricket, Donkey
- Vain: Peacock, Peacock Spider, Rabbit
- Bravery: Lion, Knight, Beetle
- Huge: Giant

Overall, fables serve as timeless vehicles for teaching moral values and life lessons in an engaging and accessible manner. Their enduring popularity stems from their ability to resonate with people of all ages and cultures.

Sample

The Uniting Roar

Once upon a time, in the heart of the Enchanted Realm, there lived four tribes of animals: the Wise Owls, the Swift Rabbits, the Mighty Bears, and the Sly Foxes. For countless generations, these tribes coexisted peacefully, guided by an ancient pact to protect the balance of nature and protect their cherished home.

However, the peace was shattered when a wicked enchantress, known as Malvoria, cast her evil spell upon the forest. With each passing day, the magic of unity began to fade, and the tribes found themselves drifting apart, each having doubts and fear of the others.

One moonlit night, as the forest echoed with scary cries, a brave young rabbit named Thistle ventured into the heart of the forest. His heart heavy with worry for the future of his home, Thistle sought the advice of an ancient sage, the Wise Old Owl.

Perched on a branch high above, the Wise Old Owl listened intently to Thistle's fears and hopes. With a soft, hoot-filled voice, the wise owl spoke, "The unity among our tribes is the very essence of our strength. Only by coming together, embracing our differences, and working as one can we break the curse that surounds us."

Encouraged by the sage's words, Thistle set off on a journey to gather the leaders of each tribe. Despite their initial doubts and reluctance, the brave young rabbit spoke from his heart, recounting the tales of their shared past and the countless joys they once experienced together. He reminded them of the bond they once shared and how unity had always been their source of power.

Slowly, the hearts of the animal leaders softened, and they realized the truth in Thistle's words. The Wise Owls, Swift Rabbits, Mighty Bears, and Sly Foxes began to put aside their differences and rebuild the bonds of friendship that once bound them.

As unity blossomed once again, a wondrous transformation swept through the forest. The enchantress's curse weakened, and the once-divided forest started to thrive. The animals worked together, pooling their strengths and resources, and in their unity, they discovered newfound courage.

In a final showdown with Malvoria, the united animal tribes faced the wicked enchantress with unwavering bravery. Their combined efforts proved too powerful for the malevolent magic to withstand. With a deafening roar that shook the very foundations of the forest, the animals triumphed over evil, banishing Malvoria from the Enchanted Realm forever.

From that day forward, the animal tribes held a grand celebration, celebrating their victory and the return of harmony to the forest. The lesson was etched into their hearts — "Unity is Power, and Bravery resides within those who stand together."

Story Analysis

1. Exposition

- Introduces the four animal tribes living peacefully.
- Describes their ancient pact.

2. Rising Action

- Malvoria's spell disrupts the magic of unity.
- The spell creates division among the tribes.

3. Climax

- Thistle seeks the wise owl's advice.
- Thistle sets out to unite the leaders.

4. Falling Action

- Thistle convinces the leaders.
- The tribes begin to rebuild unity.

5. Resolution

- Unity strengthens the forest.
- The tribes defeat Malvoria.
- They celebrate their newfound harmony.
- The moral lesson is explicitly stated at the end of this section.

Features of Fables

- Moral Lesson: The clear message of the fable is "Unity is Power, and Bravery resides within those who stand together." This lesson is explicitly stated at the end.

- Animal Characters: The main characters are personified animals representing different qualities - Wise Owls, Swift Rabbits, Mighty Bears, and Sly Foxes.

- Simple Plot: The story follows a straightforward structure with a clear conflict (division caused by the spell) and a satisfying resolution (unity defeats evil).

- Symbolism: The "enchanted forest" symbolizes peace and harmony, while Malvoria represents discord and division.

- Unspecified Setting: The details about the setting are limited to establish a fantastical and magical atmosphere.

- The classic theme of fables is applied: good vs. evil

Topic 10 | Fiction Genres | Myths and Legends

Myths and Legends

Myths and legends are both captivating tales passed down through generations, but they have some key differences.

Definition:

Myth: A traditional story that explains a natural phenomenon, cultural practice, or belief system. Myths often involve supernatural beings like gods, monsters, and demi-gods.

Legend: A story based on some element of truth, usually about a real person or historical event. The incidents and characters' traits in a legend are exaggerated (and fantastical elements may be added) over time, but still they have a connection to a real historical incident / character.

Features of Myths and Legends

Feature	Myths	Legends
Focus	Explains natural phenomena, cultural practices, or beliefs.	Honors or explains a historical event or figure.
Characters	Often feature gods, goddesses, demigods, and fantastical creatures.	Can be real people or a mix of real and fictional characters.
Purpose	Provide meaning to the world and offer moral lessons.	Preserves cultural history, inspires moral values, or celebrates heroism.
Setting	Can be fantastical or vaguely placed in the distant past.	Often rooted in a specific place or historical period, even if embellished.
Examples	The Greek myth of Pandora's Box explaining the origin of evil, the creation myths of many cultures.	King Arthur and the Knights of the Round Table, Robin Hood and his fight against injustice.

Examples of mythical characters:

- Zeus: The king of the gods in Greek mythology.
- Medusa: A fearsome Gorgon with snakes for hair and the ability to turn people to stone with her gaze.
- Athena: The goddess of wisdom, courage, and warfare.
- Aphrodite: The goddess of love and beauty.
- Cupid: The god of love.

- Thor: The hammer-wielding god of thunder.
- Anubis: The jackal-headed god of the afterlife in ancient Egyptian mythology.
- Phoenix: A magical bird that's born from fire and ashes.
- Unicorn: A horse-like creature with a single spiral horn on its forehead. It's believed to be gentle and pure.
- Dragon: A giant, fire-breathing lizard with wings.
- Mermaid: A half-human, half-fish creature that lives in the ocean.
- Minotaur: A half-human, half-bull creature with the body of a man and the head of a bull.
- Sphinx: A creature with the body of a lion and the head of a human or animal.

Examples of Legendary Characters:

- King Arthur and the Knights of the Round Table: A legendary British king and his loyal knights.
- Robin Hood: An English outlaw who stole from the rich and gave to the poor.
- William Tell: A Swiss folk hero who shot an apple off his son's head.
- Anansi: A West African trickster spider known for his wit and cunning.
- Joan of Arc: A French peasant girl who led the French army against the English.

Myth Sample

The Moon Misplacer and Nyx

Long ago, when nights shimmered with stardust, lived a playful sprite named Luna. Unlike other sprites who loved sunshine, Luna adored the cool embrace of night. Her favorite playground was the vast, velvety sky, and her greatest joy came from watching Nyx, the goddess of night.

Nyx wasn't just any goddess; she was the one who painted the darkness with stardust and hung the magnificent moon, a giant orb of silvery light, in the sky. Luna would spend hours gazing at the moon, mesmerized by its gentle glow that bathed the land in a soft, calming light.

One starlit evening, as Luna chased a mischievous firefly, a thought struck her. "What if I could move the moon just a little?" she wondered. Curiosity bubbling over, Luna stretched out her tiny arms and, with a giggle, wiggled her fingers towards the moon.

Miraculously, the moon wobbled slightly! Emboldened, Luna kept wiggling her fingers, and to her surprise, the moon began to drift across the sky! Overjoyed, Luna giggled as the moon moved according to her whims. But as the moon shifted, something strange happened...

The gentle light that usually bathed the land became patchy and uneven. Some areas were plunged into darkness, while others were flooded with an intense, glaring light. The playful creatures who thrived under the moon's gentle glow stumbled in confusion. The owls hooted anxiously, unable to see properly in the sudden pockets of darkness.

Luna, initially thrilled, felt a knot of worry tighten in her stomach. She realized the moon wasn't just a giant nightlight; its position was important for everyone who lived under its light. With a heavy heart, Luna concentrated all her energy, trying to push the moon back to its rightful place.

Slowly, the moon began to shift back. As it settled into its original position, the gentle, even glow returned, bathing the land in its familiar comfort. Relief washed over Luna, and she watched with gratitude as the creatures of the night resumed their playful activities.

That night, Luna learned a valuable lesson. The world was a delicate balance, and even the smallest change could have unforeseen consequences. From then on, Luna appreciated the moon's beauty from afar, content in the knowledge that Nyx, the weaver of night, knew exactly where it belonged.

Story Analysis

Plot Stages

1. Exposition

- Introduces Luna, the playful sprite, and Nyx, the weaver of night,
- establishes the setting: a magical night sky with a moon and highlights Luna's fascination with the moon.
-

2. Rising Action

- Luna's curiosity sparks a desire to move the moon.
- She playfully uses her abilities to nudge the moon out of position.

3. Climax

- The moon's movement disrupts the natural balance of light and darkness.
- Creatures of the night are thrown into confusion.
- Luna realizes the unintended consequences of her actions.

4. Falling Action

- Luna attempts to rectify her mistake by pushing the moon back.
- The moon returns to its original position, restoring balance.

5. Resolution

- Luna learns a valuable lesson about respecting the natural order.
- She appreciates the moon's beauty from afar.
- Luna acknowledges Nyx's wisdom.

Features of a Myth:

- Explains a Natural Phenomenon: The story emphasizes the moon's role in providing light and maintaining balance in the night.

- Involves gods / goddesses: Nyx, the god of night, represents a higher power with the ability to create and maintain the night sky.

- Teaches a Lesson: The myth highlights the importance of respecting the natural order and the consequences of disrupting it.

- Set in an Indefinite Past: The story takes place in "a long time ago," a common feature of myths.

- Simple Plot: The story is easy to follow and understand for young readers.

Legend Sample

The Legend of Robin Hood and the Golden Arrow

In the rolling hills of medieval England, where castles loomed large and taxes were high, lived a young nobleman named Robin of Locksley. Robin was known for his archery skills and his kind heart. When the cruel Sheriff of Nottingham began to oppress the poor villagers, Robin decided to take a stand.

Robin, along with his band of merry men, hid deep in Sherwood Forest. They ambushed the Sheriff's tax collectors, redistributing the stolen riches back to the villagers who desperately needed them. Robin's bravery and generosity earned him the admiration of the common people, who whispered tales of his exploits throughout the land.

One crisp autumn day, a grand archery tournament was announced at Nottingham Castle. The winner would receive a golden arrow, a symbol of unmatched skill. Robin, determined to humiliate the arrogant Sheriff, decided to participate. He disguised himself as a simple villager and entered the competition.

News of a skilled newcomer spread like wildfire. Archer after archer fell before Robin's precise aim, leaving the crowd in awe. Finally, Robin stood face-to-face with the Sheriff himself, a known bully who relied on brute force rather than skill.

The tension crackled in the air as Robin and the Sheriff nocked their arrows. The Sheriff, fueled by anger and jealousy, loosed his arrow first, missing the target by a mile. Robin took a deep breath, focused on the center of the target, and released his arrow. It flew straight and true, piercing the very center with a resounding thud.

The crowd erupted in cheers, recognizing Robin's exceptional skill. The Sheriff, enraged by his defeat, stormed off, vowing revenge. Robin, having made his point, disappeared back into the forest, leaving the golden arrow as a symbol of his defiance.

From that day on, Robin Hood became a legend. Singers and storytellers spread tales of his bravery and compassion, inspiring others to fight against injustice. The legend of Robin Hood continues to be told, reminding people of the importance of standing up for what's right, even against powerful forces.

Story Analysis

Plot Stages

1. Exposition

- Introduces Robin of Locksley, a skilled archer with a kind heart.
- Establishes the setting: medieval England with a cruel Sheriff oppressing the poor.
- Sets the stage for Robin's actions as a response to injustice.

2. Rising Action

- Robin and his merry men become outlaws, taking from the rich and giving to the poor.
- The Sheriff's cruelty and Robin's defiance are highlighted.
- The archery tournament is announced, offering Robin a chance to challenge the Sheriff.

3. Climax

- Robin, disguised, competes in the tournament.
- He displays exceptional skill and hits the bullseye.
- Robin publicly humiliates the Sheriff.

4. Falling Action

- The crowd cheers for Robin, recognizing his victory and defiance.
- The defeated Sheriff retreats with threats of revenge.
- Robin disappears back into the forest, leaving the golden arrow as a symbol.

5. Resolution

- Robin Hood's legend grows, inspiring others to fight against injustice.
- The story emphasizes the importance of Robin's actions and their lasting impact.

Features of a Legend:

- Historical Setting: The story takes place in medieval England, referencing a specific time period.
- Historical Figure: Robin Hood, though possibly a combination of real outlaws, is presented as a historical figure.
- Explains a Local Tradition: The legend could be used to explain the enduring popularity of Robin Hood stories and celebrations.
- Teaches a Lesson: The story emphasizes the values of courage, justice, and helping those in need.
- Basis in Truth: While embellished, the legend has roots in a time of oppression and resistance.

For settings, characters description example sentences for all fiction genres and for more vocabulary that helps with writing fiction, refer to the revision booklet 'Revise to Rise'.

Topic 11 | Vocabulary to Enrich Fiction Writing

Vocabulary to create a joyful and happy tone

Adjectives

1. Euphoric - Extremely happy or joyful
Example Sentence: Winning the lottery left him feeling euphoric and over the moon.

2. Exultant - Feeling or expressing great happiness or triumph
Example Sentence: The exultant crowd cheered and clapped as the home team won the championship.

3.Ecstatic - Feeling or expressing overwhelming happiness or joyful excitement
Example Sentence: The kids were ecstatic when they found out they were going to Disneyland.

4. Blissful - Extremely happy and contented
Example Sentence: Lying on the beach with the sun on her face, she felt completely blissful.

5. Radiant - Expressing or reflecting joy or happiness; bright and shining
Example Sentence: Her radiant smile lit up the room and lifted everyone's spirits.

6. Delighted - Very pleased and happy
Example Sentence: I was delighted to hear that I got the job I had applied for.

7. Overjoyed - Extremely happy and elated
Example Sentence: She was overjoyed to see her childhood friend after so many years.

8. Thrilled - Feeling intense pleasure or excitement
Example Sentence: The children were thrilled to go on a rollercoaster ride for the first time.

9. Jovial - Full of high-spirited merriment and cheerfulness
Example Sentence: The jovial atmosphere at the party made everyone feel happy and at ease.

10. Jubilant - Feeling or expressing great happiness and triumph
Example Sentence: The crowd was jubilant as the fireworks lit up the sky.

11. Grateful- Feeling or expressing gratitude or thanks
Example Sentence: She was grateful for the support of her friends and family during a difficult time.

12. Content- Feeling or expressing satisfaction and happiness
Example Sentence: Sitting by the fireplace with a good book made her feel content and peaceful.

14. Cheerful - Full of or characterized by happiness, optimism, or good spirits
Example Sentence: The cheerful children played and laughed together in the park.

15. Glowing - Radiant with happiness or good health
Example Sentence: The glowing bride and groom danced together as their friends and family looked on.

16. Joyous - Full of joy, happiness, or pleasure
Example Sentence: The joyous celebration was filled with music, dancing, and laughter.

17. Rapturous - Full of or expressing intense pleasure, joy, or enthusiasm
Example Sentence: The audience gave the performer a rapturous round of applause.

18. Serene - Calm and peaceful; untroubled
Example Sentence: The serene view of the mountains and the lake was breathtaking.

19. Exhilarated - Feeling extremely happy and excited
Example Sentence: The group was exhilarated after white water rafting through the rapids.

20. Lighthearted - Carefree and cheerful; without worries
Example Sentence: The lighthearted banter between friends made the evening fun and enjoyable.

21. Dazzling - Extremely bright and shining, often to the point of being overwhelming
Example Sentence: The dazzling sunlight reflected off the ocean and made it sparkle like diamonds.

22. Soothing - Having a calming and peaceful effect, often associated with a gentle breeze
Example Sentence: The soothing wind made her feel relaxed and refreshed after a long day.

Verbs

1. To twirl - To spin or turn around rapidly, often with grace or elegance.
Example Sentence: She twirled joyfully in the sunlight, feeling free and alive.

2. To revel - To enjoy or celebrate with great enthusiasm and joy, often in a social setting.
Example Sentence: They reveled in the festive atmosphere, feeling grateful for the moment.

3. To gladden - To make someone happy or joyful, often with a kind or thoughtful gesture.
Example Sentence: The news of their success gladdened their hearts, filling them with joy and pride.

4. To whirl - To move rapidly or in a circular motion, often with a sense of excitement or joy.
Example Sentence: The leaves whirled and danced in the wind, filling the air with a sense of joy and wonder.

5.To delight - To please and satisfy someone, often with something enjoyable or amusing.
Example Sentence: The charming book delighted her, transporting her to a world of joy and fantasy.

6. To mesmerize - To captivate or enthrall someone, often with a spellbinding or enchanting effect.
Example Sentence: The beautiful music mesmerized the audience, leaving them feeling peaceful and content.

7. To skitter - To move quickly and lightly across a surface, often with a sense of playfulness or nervousness.
Example Sentence: The mouse skittered across the floor, making all the guests scream.

8. To gallop - To run fast and gracefully, often with a sense of excitement or joy.
Example Sentence: The horse galloped across the meadow, feeling free and powerful.

9- To flutter - To move lightly and quickly in a way that creates a gentle, rhythmic sound, often with a sense of anticipation or nervousness.
Example Sentence: The leaves fluttered in the wind, signaling the arrival of autumn.

10. To allure – to attract / to tempt
Example Sentence: The garden allured them to enter.

Vocabulary to Create an ominous fearful Tone

Adjectives

1. Malevolent - Having or showing a desire to cause harm to others; evil or malicious.
Example Sentence: The malevolent presence in the old house left her trembling with fear.

2. Eerie - Strange and frightening; something that causes unease or fear.
Example Sentence: The eerie silence in the deserted town was broken only by the sound of her footsteps.

3. Insidious - Proceeding in a gradual, subtle way but with harmful effects; treacherous or deceitful.
Example Sentence: The insidious nature of the disease meant that it was difficult to detect until it was too late.

4. Foreboding - A feeling that something bad is going to happen; an ominous premonition.
Example Sentence: The foreboding sky and dark clouds made her fear that a storm was coming.

5. Sinister - Giving the impression that something harmful or evil is happening or will happen; ominous.
Example Sentence: The sinister figure lurking in the shadows made her heart race with terror.

6. Haunting - Something that stays in your mind because it is scary or unsettling, making you feel uneasy or fearful.
Example Sentence: The haunting melody of the music box sent chills down her spine.

7. Apocalyptic - Relating to or resembling the end of the world; catastrophic or involving widespread destruction.
Example Sentence: The apocalyptic scenes of destruction and chaos in the movie left her feeling numb.

8. Fearsome - Causing fear or alarm; intimidating or frightening.
Example Sentence: The fearsome predator prowling in the night made her heart race with fear.

9. Ghastly - Shockingly frightful or dreadful; extremely unpleasant or gruesome.
Example Sentence: The ghastly wounds on the victim's body were too gruesome to describe.

10. Creepy - Causing an unpleasant feeling of fear or unease, often due to something strange or eerie.
Example Sentence: The creepy dolls in the antique shop gave her a feeling of unease.

Verbs

1. To menace - to threaten or intimidate
Example Sentence: The shadowy figure menaced her with its every step.

2- To lurk - to hide or wait in ambush
Example Sentence: The monster lurked in the shadows, waiting to pounce.

3- To creep - to move slowly and stealthily
Example Sentence: Someone crept up the stairs, making her heart race with fear.

4- To hover - to linger or remain in the air
Example Sentence: An unseen presence hovered in the air, making her skin crawl.

5- To stalk - to pursue stealthily
Example Sentence: The predator stalked her through the jungle, making her fear for her life.

6- To glare - to stare intently and menacingly
Example Sentence: The eyes glared at her from the darkness, making her feel like she was being watched.

7. To sneak - to move secretly and quietly
Example Sentence: The sound of someone sneaking around the house made her fear for her safety.

8. To conspire - to plan together secretly
Example Sentence: The feeling that a group of people were conspiring against her made her afraid to trust anyone.

9. To terrify - to cause extreme fear or terror
Example Sentence: The feeling of being trapped in a small, dark room terrified her to her very core.

10. To intimidate - to frighten or threaten with force
Example Sentence: The feeling of being intimidated by the large, imposing figure made her feel small and helpless.

11- To haunt - to be present as a persistent and disturbing influence
Example Sentence: The feeling of an old, abandoned building that seemed to haunt the surrounding area made her feel uneasy.

14- To hound - to pursue relentlessly and persistently
Example Sentence: The feeling of being hounded by an unrelenting pursuer made her fear for her life.

15. To shroud - to conceal or veil
Example Sentence: The feeling of a dark, mysterious veil that shrouded the old house made her fear what lay behind it.

Vocabulary to Create an Adventurous Tone

1- Pioneering (adj.) - Involving new ideas or methods.
Example sentence: The pioneering explorer was determined to reach the summit of the mountain.

2- Expedition (noun) - A journey undertaken for a specific purpose, often involving exploration or research.
Example sentence: The group set out on an expedition to explore the uncharted wilderness.

3- Intrepid (adj.) - Fearless and adventurous.
Example sentence: The intrepid adventurer was not afraid to take risks and explore new territories.

4- Escapade (noun) - An exciting or reckless adventure or action.
Example sentence: The young man's escapades led him on a wild journey around the world.

5- To traverse (verb) - To travel across or through a place.
Example sentence: The explorers had to traverse the treacherous terrain of the jungle to reach their destination.

6- Expeditionary (adj.) - Related to or characteristic of an expedition.
Example sentence: The expeditionary team set out to gather data about the unique flora and fauna of the region.

7. To trek (verb) - To make a long, difficult journey, often on foot.
Example sentence: The group had to trek through the mountains to reach their destination, enduring many hardships along the way.

8. Thrill-seeking (adj.) - Describing a person who seeks out thrilling or dangerous experiences.
Example sentence: The thrill-seeking bungee jumper loved the rush of adrenaline as he plummeted towards the ground.

9. Venture (noun) - An exciting and risky undertaking or journey, often involving exploration or business activities.
Example Sentence: "They decided to venture into the uncharted territory, driven by their thirst for discovery and the allure of unexplored landscapes.

10. Quixotic (Adj.) - Extremely idealistic and impractical, often to the point of being unrealistic; marked by a romantic and adventurous spirit.
Example Sentence: His quixotic quest to scale the highest peaks of all seven continents, despite his lack of mountaineering experience, captured the hearts of many as a testament to human determination.

Descriptive Vocabulary Related to the Five Senses

1. Irresistible (adj.) - Impossible to resist or refuse; attractive and alluring.
Example sentence: The irresistible scent of fresh-baked bread drew her towards the bakery.

2. Crisp (adj.) - Firm and fresh; having a pleasant sharpness or bite.
Example sentence: The crisp autumn air filled her lungs as she took a deep breath.

3. Velvety (adj.) - Soft and smooth, like velvet.
Example sentence: The velvety texture of the chocolate melted in her mouth.

4. Murmuring (verb) - Speak or make a low, soft, continuous sound.
Example sentence: The leaves were murmuring in the gentle breeze.

5. Aromatic (adj.) - Having a pleasant and distinctive smell.
Example sentence: The aromatic smell of freshly brewed coffee woke her up in the morning.

6. Glistening (adj.) - Shining or sparkling brightly.
Example sentence: The glistening dewdrops on the grass reflected the early morning light.

7. Whiff (noun) - A slight trace or smell of something.
Example sentence: She caught a whiff of the sea air as she walked along the beach.

8. Tingling (adj.) - Causing a sensation of slight stinging or prickling.
Example sentence: The tingling sensation in her fingers made her aware of the cold winter air.

9. Ethereal (adj.) - Delicate, light, and airy; otherworldly.
Example sentence: The ethereal beauty of the ballerina's dance left the audience mesmerized.

10. Silken (adj.) - Smooth and soft, like silk.
Example sentence: The silken touch of her hair made him feel like he was touching the fluffy clouds.

LESSON 2 | Fiction Writing

Topic 12 | Fiction Genres | Playscripts

playscripts are the written versions of play or theater performances. They help actors know what to say and do on stage, and they also give the audience a front-row seat to the story. They help actors know what to say and do on stage, and they also give the audience a front-row seat to the story.

Key Elements of Playscripts:

1. Characters: In a playscript, characters are the people or animals who take part in the story. They have names and are usually introduced with a brief description of their personality or appearance. For example, "Samantha - a curious and adventurous young girl."

2. Dialogue: Dialogue is the conversations that characters have with each other. In a playscript, dialogue is written out with each character's name followed by what they say. Remember, unlike stories where the narrator describes what characters say, in a playscript, characters speak directly to each other.

3. Stage Directions: These are like instructions for the actors and the director. They tell the actors where to move, how to say their lines, and even suggest how they should feel or express themselves. Stage directions are usually written in italics or parentheses and help make the play come alive.

4. Setting: The setting is where the story takes place. Playscripts often include descriptions of the scenery and the location, helping the actors and the audience imagine the world of the play.

5. Scene headings: Scene headings help the actors and crew understand where the action is taking place. They typically include information such as the time of day, the location, and any special features of the setting.

6. Acts and scenes: A play script is often divided into acts and scenes, which help organize the story and provide a structure for the production.

7. Character descriptions: The play script may include descriptions of the characters' personalities, appearances, and other traits that are important to the story.

8. Parentheticals: These are notes in the script that indicate how a character should deliver their lines, such as with a particular tone of voice or physical gesture.

Example Playscript Excerpt

Whispers of Fate

Characters:

Ella: A curious archaeologist.
Liam: Ella's adventurous colleague.
Professor Morgan: A seasoned archaeologist with hidden intentions.
Sofia: Mysterious guardian of an ancient secret.

Scene 1: The Dig Site

(Ella and Liam are excavating an archaeological site.)

Ella: (excitedly) Liam, I can sense we're close to discovering something extraordinary!

Liam: (enthusiastic) I agree, Ella. These ruins hold ancient stories waiting to be unveiled.

Scene 2: The Village

(Ella and Liam visit a nearby village for information about a hidden artifact.)

Villager 1: (whispering) You tread on dangerous ground. The artifact is protected by an ancient force.

Liam: (intrigued) Ancient force? What are you talking about?

Scene 3: Sofia's Hideaway

(Ella and Liam find Sofia's hidden dwelling, filled with ancient relics.)

Sofia: (mysterious) You seek the artifact, but you're unaware of the power it holds.

Ella: (determined) We're here to understand, not to exploit.

Scene 4: Confrontation

(Ella and Liam confront Professor Morgan about his true intentions.)

Ella: (accusingly) You knew about Sofia and the artifact, didn't you?

Professor Morgan: (smirking) Knowledge can bring about great change, my dear. A change I seek.

Scene 5: The Revelation

(Sofia reveals the true nature of the artifact and her role in protecting it.)

Sofia: (sadly) The artifact holds the balance of creation and destruction. It must be safeguarded.

Ella: (realizing) The legend was true. You've been its protector, Sofia.

Scene 6: Decision Time

(Ella and Liam must decide the fate of the artifact.)

Liam: (firmly) We can't allow it to fall into the wrong hands.

Ella: (resolute) We'll keep it hidden, preserving its true purpose.

Scene 7: Epilogue

(Ella and Liam bury the artifact in a secret location.)

Liam: (content) Its power will remain safe.

Ella: (thankful) Sofia's sacrifice won't be forgotten.

[End of Play]

CAMBRIDGE CHECKPOINT ZONE

FICTION WRITING

Equipped with knowledge and practice, success is YOURS to unveil!

April 2024 Paper 2

8. Write a story about a day at school when something funny happened.

You might want to think about:

- what happened
- who was involved
- why it was funny
- what happened next.

Progression Test 2024 Paper 2

11. Billy decides to stay at the Bed and Breakfast house. That night, he is sitting around the fire with another guest and the lady that opened the door. The lady tells the story of the house and some strange things that have happened there.

Write the story that the lady tells.

Think about:
- what happened in the house in the past?
- how do those past events influence the present?
- what happens after the lady finishes telling her story?

October 2023 Paper 2

11. Billy decides to stay at the Bed and Breakfast house. That night, he is sitting around the fire with another guest and the lady that opened the door. The lady tells the story of the house and some strange things that have happened there.

Write the story that the lady tells.

Think about:
- what happened in the house in the past?
- how do those past events influence the present?
- what happens after the lady finishes telling her story?

April 2023 Paper 2

18. Write the opening of a story about a character or characters that have come a long way to help someone solve a problem.

Think about:

- The main characters: Who is in the story? What is their relationship? Is anyone else involved?

- The setting: Where are they? How did they get there?

- The plot: What is the problem? Have the characters any ideas about solving it?

- Where will you choose to stop? Will you leave it on a cliff-hanger? Will they make a start on solving the problem?

Progression Test 2023 Paper 2

8. The text in Section A features a girl and her bird. Write a story about a character who has recently got a new pet.

Think about these ideas:

- What is the pet?

- How and why did the character get the pet?

- How does the pet affect the character's lifestyle?

- Are the character's relationships with other people affected because of the pet?

April 2022 Paper 2

17. What happens next? Continue the story about Tom and Zuma.

- Where do they go?

- Do they find any of the coins?

- Do they meet any other characters?

Progression Test 2022 Paper 2

10. Write the beginning of a story. Set the scene, and then describe a surprise meeting between the main character (an ordinary boy or girl) and somebody else.

It could be someone famous, someone from his or her past, or someone else.

Think about these ideas:

- Setting: Where does the meeting take place?

- Characters: The main character

The other person

Anyone else?

What are they like?

How do they feel?

- Plot: Why are they there?
  What happens?

October 2021 Paper 2

Write your own fable.

First, choose a moral for your fable. Then decide what it is going to be about. Choose your characters and setting. Write your moral at the end of your story.

You can use the ideas below to help you.

moral
- Don't give up when things go wrong.
- It is important to think ahead.
- Learn from other people's mistakes.
- Be happy with what you have.
- another moral of your own choice?

characters
- Ant
- Fox
- Bear
- Bird
- other animals?

setting
- a forest
- a river
- a desert
- a jungle
- another place?

April 2021 Paper 2

14. Maisie goes into Lily's room. Lily is not there. Continue the story to explain what happens next.

Ideas to help you:

Setting: in the house? somewhere else?

Plot: What does Maisie see or find? How does Maisie feel? What happens?

Characters: Maisie, Lily, their parents, anyone else?

Sample 2020 Paper 2

13. Now write the beginning of a story of your own, in which your character arrives at a new place for the first time.

Who is your main character?

Where and when is your story set?

What is the new place like?

What happens?

You only need to write the beginning of the story. It can be any genre you like.

October 2020 Paper 2

19. Read the final paragraph of the extract again. Mother buys Bertha from the Colonel, and Bertha becomes the family's pet dog. Not long after, the boys get into a dangerous situation. They are saved by Bertha.

Now continue the story to explain what happens next.

Ideas to help you:

Plot ▪ What is the dangerous situation?
- How do the boys get into trouble?
- How does Bertha save them?

Characters ▪ the boys (narrator, Charlie, Big Joe)
- Mrs Peaceful
- the Colonel
- Bertha

Setting ▪ the Peacefuls' home
- somewhere outside the Peacefuls' home
- anywhere else?

April 2020 Paper 2

19. The family discover that they are being followed.

Continue the story.

Ideas to help you:

Who is following the family?
- Why are they being followed?
- How does the family react?

Where does the action take place?
- the airport?
- on a plane?
- somewhere else?

What happens?
- Does the family get away?
- How does the story end?

October 2019 Paper 2

20. Barney is unhurt after his fall to the bottom of the chalk-pit. As he lies there he sees a cave in front of him. Read a second extract, describing what else Barney sees:

He lay quiet and looked around. Now that his eyes were used to it, he could see further into the dark part of the cave.
There was somebody there! Or something!

Something, or somebody, had a lot of shaggy black hair and two bright black eyes that were looking very hard at Barney. 'Hello!' said Barney. Continue the story.

Ideas to help you:

Characters
- Barney
- the 'somebody' or 'something'
- anybody else?

Setting
- the bottom of the chalk-pit?
- the cave?
- somewhere else?

Plot
- Who or what can Barney see in the darkness?
- Is the 'somebody' or 'something' friendly?
- How does Barney get out of the chalk-pit?

April 2019 Paper 2

20. Now continue the story.

You should consider:

- who the man is
- why the man is on the train
- what happens on the journey
- how the story ends.

October 2018 Paper 2

20. Imagine you are a new student at the school where Miss Trunchbull is the headmistress. On your first day, you do something that makes Miss Trunchbull very angry.

Write a story about what happens.
Ideas to help you:

Character
-you
-Miss Trunchbull
-others?

Setting the classroom?
-Miss Trunchbull's office?
-somewhere else in the school?

Plot What do you do?
-Does it involve other children?
-What does Miss Trunchbull say to you?
-How is the situation resolved?

April 2018 Paper 2

19. Read the paragraph below.
Miss Cackle was very angry with Mildred when she saw that she had broken her broomstick. Mildred promised her that she could mend the stick, but what happened surprised everyone!

Now continue the story to explain what happened next to Mildred.
Ideas to help you:

Plot
-Was Mildred able to mend the broomstick?
-What happened when Mildred tried to fly on it?
-What happened that was so surprising?
Characters
-Mildred
-Maud
-Miss Cackle
-Anyone else?
Setting
-The Academy?
-Do they fly somewhere else?

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